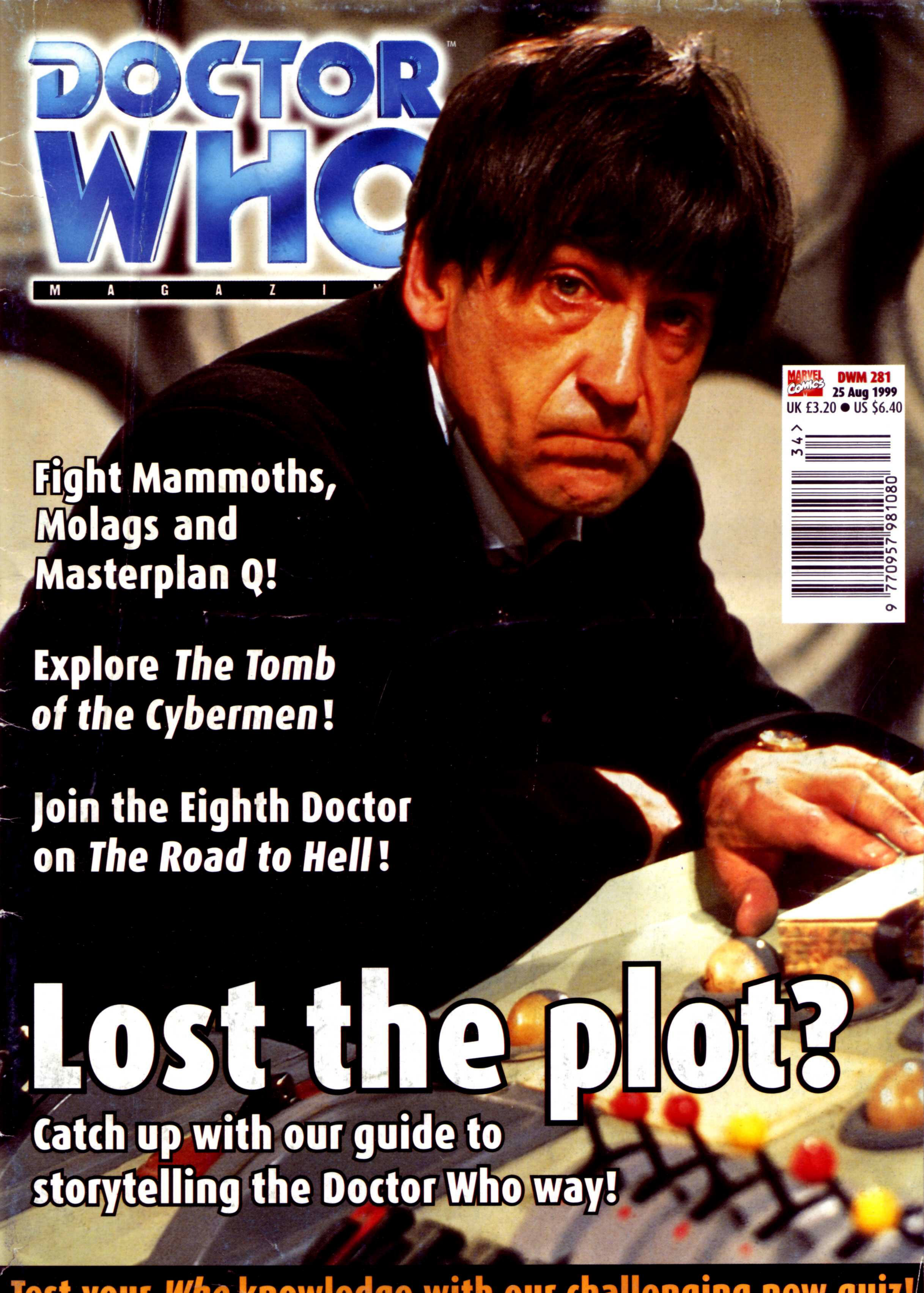
DOCTOR WHO™
MAGAZINE



MARVEL COMICS DWM 281
25 Aug 1999
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Fight Mammoths, Molags and Masterplan Q!

Explore *The Tomb of the Cybermen*!

Join the Eighth Doctor on *The Road to Hell*!

Lost the plot?

Catch up with our guide to storytelling the Doctor Who way!

Test your *Who* knowledge with our challenging new quiz!

DWM 281

‘Spotting examples of crude story exposition is one of the pleasures of being a fan’

FEATURES

COVER STORY

‘But I’m telling you the plot!’

Ever noticed how *Doctor Who* characters seem to be falling over themselves to give the viewer a whole load of background information? To cut a long story short, **DWM** tunes into the choicest examples of the ‘info-dump’!

26
POLICE PUBLIC CALL BOX

26 Doctor Who Discovers . . .

Back in the 1970s, *Doctor Who* could teach you a thing or two. *Thrilling Adventures in Time and Space* joins the Doctor as he discovers Prehistoric Animals, Early Man, Inventors – not to mention Molags, Eye Spiders, Sinister Sponges and more!

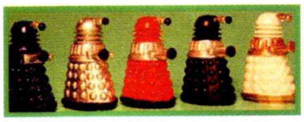
44 Sarah Hellings

DWM catches up with the director of 1985 adventure *The Mark of the Rani* – and learns just why the Master’s weapon made grown men cry. Plus 58 ½ really useful facts about everyone’s favourite Time Lady gone bad!

REGULARS

4 **Gallifrey Guardian**
6 **Timelines**
14 **Shelf Life**
18 **Comic strip** *The Road to Hell Part Four*
25 **The DWM Crossword**
32 **The Time Team**
34 **The DWM Archive** *The Tomb of the Cybermen*
43 **Everything You Ever Needed to Know About** *Turlough and the Earthlink Dilemma*
50 **It’s the end, but . . .**

Gallifrey Guardian



Rolykins roll again!

1960s toyshop classic the Dalek Rolykin is to be relaunched in the autumn by the makers of the recent Dalek playset, albeit in a new casting, more faithful to the television originals. Standing 4.5cm tall, each Rolykin incorporates a ball-bearing for top trundlesome Dalek action. They'll be available in six colours, priced £3.49 each, initially by mail order only. Also available this autumn, a limited edition Dalek Wallplaque: "Be the envy of all your friends as the most evil beings in the universe stand guard in your bedroom or hallway!" it says here. More information at: *www.prod-ent.freeserve.co.uk*

BBC Books adventures

Next year's short story anthology, now known as *Short Trips and Side Steps*, will contain tales by Paul Magrs, Daniel O'Mahony, Peter Anghelides, Mike Tucker, Tara Samms, Jason Loborik, Lance Parkin & Mark Clapham and Lawrence Miles, among others. Shown here is the cover to September's Eighth Doctor novel *The Blue Angel*, by Paul Magrs and Jeremy Hoad.

DOCTOR WHO
THE BLUE ANGEL
PAUL MAGRS & JEREMY HOAD

Dalek display

The full-size replica Dalek built for use on the Royal Mail's recent 'Entertainer's Tale' Millennium stamp can be seen alongside video displays and merchandise as part of the British Library's Post Impressions exhibition, which commences 3 August at the Exhibition Galleries, the British Library, St Pancras, 96 Euston Road, London. It's open seven days per week. For further information, call: 020 7412 7332. Website: *www.bl.uk*

Anniversary tale a major part of BBC's first foray into DVD format

Five Doctors launches *Who* on digital disc

D*octor Who* transfers to the new Digital Versatile Disc format for the first time in the autumn, with a test release for *The Five Doctors Special Edition*.

October's issue will be one of three initial BBC Worldwide releases in the medium, the others being the first series of *Red Dwarf* and *The Black Adder*. Complete with chapter selection – enabling the viewer to skip instantly to individual parts of the story – and subtitles for the hard-of-hearing in six languages, the release will benefit from a cleaned-up video transfer to make the best use of DVD's superior picture quality, plus a soundtrack remixed in Dolby Digital 5.1. The disc will also feature a 'music only' option, thus enabling the viewer/listener to enjoy Peter Howell's synthesiser score without dialogue running over it.

Although this first release will contain no 'extras' in the manner of most major Hollywood films available in the format, it's quite possible that, should *The Five Doctors SE* prove a hit, future *Doctor Who* releases could contain a whole array of additional material, ranging from text and picture screens to commentary tracks, alternate or cut scenes and out-takes, all accessible from the start menu.

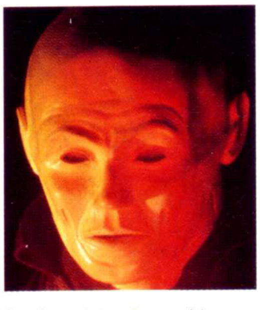
This just in! As **DWM** went to press, word had it that controversial video boxed set *The Beginning* was to be (temporarily) shelved as BBC Video's major Christmas offering. More next issue.

Big Finish audios Due to the non-availability of Seventh Doctor actor Sylvester McCoy, *The Fearmonger* has been replaced in the January slot by *Land of the Dead*, a Fifth Doctor and Nyssa story by Stephen Cole. Set in contemporary Alaska, *Land of the Dead* sees the Doctor encounter a terrifying force from the time of the great Permian extinction – which wiped out 96% of life on Earth millions of years before the first dinosaurs evolved. *The Fearmonger* will proceed at a later date. November's Sixth Doctor play, formerly known as *The Sound of Fear*, has now been retitled *Sound Judgement*.

Final part of Nestene trilogy shooting now

Autons invade Southampton!

Principal photography on *Auton 3: Awakening*, the last in the independently-produced video trilogy showcasing popular Pertwee era monsters the Autons, is nearing completion.



Once again scripted by Nicholas Briggs, the new story brings the characters of Lockwood (Michael Wade), Dr Sal (Bryonie Pritchard) and Natasha (Jo Castleton) back together to oppose the machinations of evil replicant Winslet (George Telfer). Set in the fictional city of Millhampton, *Awakening* begins with the unexplained disappearance of Lockwood – and promises to end with the resolution of all the mysteries set up in *Auton* and *Auton 2: Sentinel*.

Directed by both producer Bill Baggs and Patricia Merrick, *Awakening* was recorded on location in Southampton and Leatherhead over two weeks earlier this month. Following on from the universal acclaim which greeted the special effects climax of *Auton 2* – wherein a huge, writhing Nestene creature was seen perched atop a church – Baggs promises a great deal more computer-generated imagery in what he claims will be the "most spectacular" of the three. Ben Smith is working on the post-produced CGI effects.

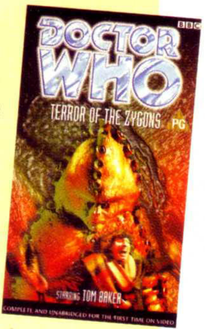
BBV's *Auton 3: Awakening* is due for release, initially by mail order only, on 30 October, priced £16.99.

Rani reprise? Renegade Time Lady the Rani may soon return in BBV's *Audio Adventures in Time and Space*, an agreement having been reached with Rani creators Pip and Jane Baker. Also upcoming in the same range is *Root of All Evil*, a Krynoid tale with a Yorkshire setting by Virgin/BBC Books author Lance Parkin.

Win a loch!

Fourth Doctor thriller *Terror of the Zygons* is re-released complete and unedited on Monday 2 August – and, thanks to BBC Video, we've got ten copies to dole out to ten lucky souls in this issue's competition!

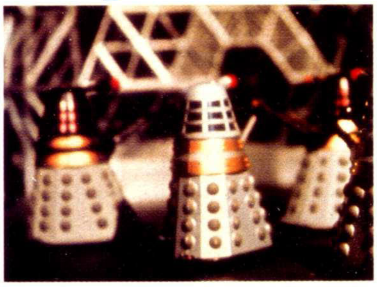
Terror of the Zygons is set on the shores of murky Loch Ness, within which lurks the hideous Skarasen – and to win, we'd like to know which other *Doctor Who* story gives an entirely different explanation for the creation of the Loch Ness Monster?



Scratch your answer on the back of a postcard or stuck-down envelope marked YOU'VE GOT TO COME OUT ONTO THE BALCONY SOMETIMES AND WAVE A TENTACLE and send it to the editorial address on page six no later than 22 September. And a nice picture of a Zygon might help catch the eye when it comes to drawing winners out of the hat. We really mean it.

Clean home movie footage from Troughton's Evil uncovered

Emperor goes to blazes again!



Original 8mm in-studio footage from lost story *The Evil of the Daleks* – a poor-quality copy of which could be seen in last year's *Missing Years* video release – has been tracked down by DWM *Time Team* member Richard Bignell.

The home movie clips, taken by one of the crew members working on this seven-part Dalek epic in the spring of 1967, show film sessions at Ealing Studios, and cast new light on the story's closing sequences – where intercine Dalek warfare breaks out on the planet Skaro, culminating in the destruction of the Emperor Dalek and the "final end" of the creatures themselves.

The much clearer original film has since now been passed onto the BBC Archives, where it has been copied and stored for posterity – and may yet see light of day in any future special project.

The Peter Dean corner

More *Doctor Who* and genre celebs will be featured in *Deathtraps*, the second story in independent producers MJTV's adult audio comedy series *Soldiers of Love*. Joining Nicholas 'Brigadier' Courtney, Michael 'Vila' Keating and Sammie '*Tomorrow People*' Winmill are Sarah 'Nyssa' Sutton, Gareth 'Blake' Thomas, Jacqueline 'Servalan' Pearce and Peter 'Pete Beale off of *EastEnders* when it was good' Dean. *Deathtraps* is released through mail order on 26 July.

Outside the Spaceship

What Doctor Who's movers and shakers are up to . . .

Compiled by Dominic May

Television Tom Baker will play a mad ghost in the forthcoming BBC1 revival of *Randall & Hopkirk (Deceased)*, starring Vic Reeves and Bob Mortimer. **Peter Davison** is in Leeds shooting Yorkshire Television's drama *At Home With the Braithwaites* alongside Amanda Redman and *Ghost Light*'s **Sylvia Sims**; it should air on ITV early in 2000. **Colin Baker** plays a motorbiking vicar in the ninth episode of the upcoming series of BBC1's *Dangerfield*. **John Leeson** has recorded an edition of *Television's Greatest Hits*, voicing K9. **Sophie Aldred** presents 26-part technology series *Livewire*, which debuts on digital channel Carlton World on 7 September. And the voice of big screen Babs **Jennie Linden** could be heard providing commentary throughout Channel 4's recent *The Best of the Word*.

Stage Valeyard **Michael Jayston** stars in Noel Coward's *Easy Virtue* at the Chichester Festival Theatre from 21 July to 2 October. **Frazer Hines**' *Run For Your Wife* is currently installed at the Pier Theatre, Bournemouth until 18 September; on Wednesdays at the same venue, 'Crystal' **Rebecca Thornhill** has been appearing in *Beyond the Barricade*. **Bonnie Langford** has been working for Cunard cruise liners over the summer.

Miscellaneous Andrew Cartmel's science fiction novel *The Wise* was published by Virgin Worlds on 16 July, complete with the following **Stephen Gallagher** recommendation: "Smart, sharp, and full of twists and surprises, *The Wise* is a dazzling debut and a terrific read."

Obituaries Aimée Delamain, who was the ill-fated Dona Arana in Part One of *The Two Doctors*, died on 18 June aged 93. **Donald Morley**, who played Jules Renan in *The Reign of Terror*, passed away recently aged 75, as did **Edward Cogdell**, a Technician in *The Seeds of Death* and a Pirate in *The Space Pirates*.

Marvel Comics, in association with Dominitemporal Services, presents

The Doctor Who Magazine Birthday Bash

Saturday 2 October 1999
City University, London
10.00am to 5.00pm

Join the DWM team and a host of star guests at a special one-day event to celebrate 20 years of Doctor Who Magazine.

With illuminating and hilarious celebrity panels featuring stars from three decades of *Doctor Who*, unique video material, loads of prize giveaways and even a free slice of cake, The DWM Birthday Bash is the *Doctor Who* event of the year.

The small print . . .
Entrance is by ticket only and is strictly limited, so book early!
Accompanied children (under 13) are half price, to a maximum of two per adult.
For multiple bookings, please name each attendee or we will put a silly name on your badge.
Full venue and travel information will be supplied after registration.
Refunds in respect of cancelled bookings are discretionary, will be considered on their merits and may be subject to an administration charge.

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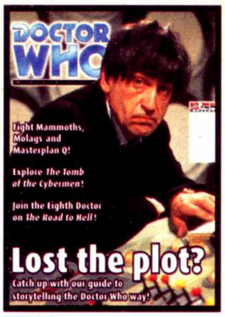
Send your cheque/postal order/IMO payable to Dominitemporal Services Ltd or credit card details (Visa or Mastercard only, specifying the card number and expiry date, and the cardholder's name and address) to DWM 20th Birthday Bash, PO Box 7831, LONDON SW15 6YD.


DOCTOR WHO
Fight Mammoths, Molags and Masterplan Q!
Explore the Tomb of the Cybermen!
Join the Eighth Doctor on the Road to Hell!
Lost the plot?
Catch up with our guide to storytelling the Doctor Who way!

We need *your* help with our upcoming 20th birthday issue . . .

This autumn, **Doctor Who Magazine** will be celebrating 20 years of continuous publication, a fact which all at Marvel – from the most important tea-maker to the lowliest Managing Director – are very proud.

Now, obviously we're not going to let this anniversary pass without some kind of special celebratory issue, but since we allowed ourselves a self-indulgent wallow in **DWM** nostalgia back in Issue 250, this time we've had to sit down, drink a few fizzy drinks and come up with a new angle.

We want to turn that birthday special, **DWM** 283, over to you . . .

In October 1979, when the first issue of **Doctor Who Weekly** hit the newsstands, the show was at the peak of its popularity. Tom, Lalla and K9 (and I *mean* Tom and Lalla) were battling Daleks before a massive family audience. The show was the chief Monday morning talking-point in every school playground – and most student halls of residence – in the country. *Doctor Who* was *essential* viewing.

By the time of **DWM**'s fifth birthday, *Doctor Who* had found new popularity in Australia and America – and while a new, muscular and vocal fandom had come of age in the UK, the series itself was fighting to hold on to a mainstream audience.

By the time of **DWM**'s tenth birthday – although the truth was less-than-clear at the time – *Doctor Who* had been axed. For the entire second half of the magazine's life, it has seen only one bona-fide new episode broadcast on television. But in spite of that – or just perhaps, because of that – **DWM**'s readership has remained loyal. Marvel has always valued that loyalty and recognised that it must not be taken for granted. Over the last ten years, fan creativity and enterprise has expanded to fill the gap left by the TV show itself with books, comics, fanzines, videos, conventions . . .

So that's why we want you to contribute to our birthday issue. The brief is this: we need 20 short, 500-word articles for **DWM** 283, each not merely looking at a single year from 1980 to 1999, but also focusing more sharply on a single event in the development of *Doctor Who* or its fandom from that year – perhaps an episode you watched, a novel or an interview you read, a pantomime you attended, a toy you played with – that means something important to one of *you*.

We'd be happy to read any prospective contributions, and we'll pay proper freelance rates for the 20 best. But don't forget, the most interesting and thought-provoking tales will be the ones that not only capture a single moment, but also act as a metaphor for the changing times and the bigger picture of this 20-year journey for *Doctor Who*.

Keen to take part? Send your submissions, marked 'Birthday feature', to the usual address . . .

Gary

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LETTERS

Timelines

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DOCTOR WHO II?

We're gonna be bigger than Star Wars!, the panel discussion on the future of *Doctor Who*, has continued to stir up debate this month. But before we plough headlong into a further selection of your letters about *Doctor Who* in the year 2000 and beyond, one *other* aspect of the new-look **DWM** 279 seemed to cause a great deal of upset in one particular quarter . . .

I do not like the 'free gift' CD with issue 279.

Only children's comics come with free gifts. Serious magazines do not.

You have reduced **Doctor Who Magazine** to the level of *The Beano*, which this week is giving away packets of sweets on its cover.

Doctor Who has lost its place amongst serious science fiction shows. It is now a programme considered fit only for eight year-olds.

You have done serious harm to the public image of the programme.

Stephen Poppitt
Huntingdon, Cambs

Just a brief word of congrats on the new-look magazine. Such an improvement. Maybe my local WH Smiths will finally put the mag with all the other SF titles in the lifestyle section instead of amongst the kids' comics.

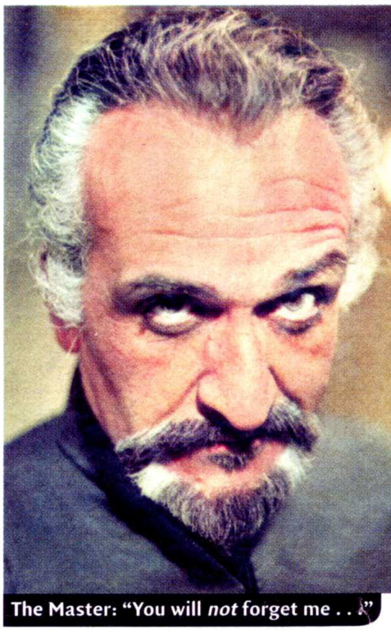
The piece on the marketing of the new *Doctor Who* was first-class and probably the most intelligent and down-to-Earth piece written about the series since its cancellation in 1989. The sooner many so-called 'diehard fans' realise how much television and the media in general has changed over the past decade, the better. The best thing for any new producers of *Doctor Who* to do is to go back to the start and begin again. I agree with the guys in your article that *Doctor Who* now has too much baggage attached to it, and this is a fact that seems to have been picked up by the BBC. Remake *An Unearthly Child* in a contemporary setting and take it from there, with new worlds, new companions and new adventures. Forget the Nestene, the Ice Warriors, the Master and the Time Lords. *Doctor Who II* is the only realistic way forward.

Andy Thompson
Alvaston, Derby

It seems to me that your panel are making almost exactly the same mistakes for which they berate (or at least, go to obvious lengths not to be seen to berate) [1996 TV Movie executive producer] Philip Segal. There's no need for even the Police Box, if you come down to it (I've always favoured stealing a march on this blatant Narnia crib by having a door in a wall which shouldn't be there, possibly with a garden inside. It worked for Lewis Carroll and HG Wells), still less a frock coat or a regular companion.

No, where these TV types are on the right track is the talk of keeping it fresh, but their emphasis was still on *Doctor Who* as a set of icons and not as an approach to the material. When you get right down to first principles, *Doctor Who* was the spin the BBC put on certain rather formulaic genres, such as Walter Scott/Robert Louis Stevenson historical romances, B-pictures about monsters and inch-high people lost in their own houses, wartime derring-do and Victorian Utopias. That spin, as Lance Parkin so nearly recognises, is self-aware, sceptical, domestically British and potentially whimsical, which is why *Doctor Who*'s late-1970s parodies of *Star Trek* are so much more believable than the originals (go on, I dare you to watch *The Devil in the Dark* with a straight face after you've seen *The Creature From the Pit*).

Sure, when the punters at home responded well to something, it was stupid to refuse an encore. That doesn't mean that only those things are what made *Doctor Who* successful. Look, if you can stand it, at the recent batch of spin-off books, wherein the obsessions with icons and continuity have produced a range of books which contain nothing which hasn't been in some form of


The Master: "You will *not* forget me . . ."

Doctor Who but bear no resemblance to the programme and still require an A-level in Fan Studies to pick up.

What really struck me reading this piece was that if anyone else made a series matching their recommendations, it would be one which your panel, as viewers, would hate. Gareth Roberts, in particular, would consider it far too earnest, with too little atmosphere and not enough talking cows. Paul Cornell would publicly champion the lack of continuity but privately loathe every second that went by without a sly reference to Professor Sondergaard (this is, lest we forget, the author of Chapter Six of *Goth Opera*, now the universally-acknowledged SI unit of fannishness).

Finally, and most contentiously, I don't really see the need for moving to *Jonathan Creek*-format episodes. As the BBC's all-purpose fantasy series, *Doctor Who* was made like a soap, with a constant drip-feed into the national psyche. To make each episode an 'event' would be to raise ludicrously high expectations. Until the 1983 Longleat binge made it a commercial concern, the programme was always a cheap, disposable romp made by, and more importantly made out of, strait-laced BBC staff taking time off from costume dramas and throwing themselves into what was, in many ways, *Top of the Pops* with plots.

Tat Wood
Ilford, Essex

On the same subject, we also heard from **Douglas Milne** of Livingston, Edinburgh, who reckons that: "There is absolutely no point in having a story which will only work if taken in the context of a chance remark made by Harry Sullivan in 1975 . . . The odd remark about previous events is fine, but it should not be allowed to get in the way of the plot. The rule of thumb must be: if I were watching *Doctor Who* for the first time, would any of this actually make sense?" Meanwhile, **Gavin TD Greig** [via e-mail] suggests that any new series should "respect continuity by its omission": "There's no need to explicitly refer to the series' past all the time, just don't trample over it all unheeding too regularly either. Do we really need a fourth fate for Atlantis anyway?"

Our next correspondent would perhaps disagree . . .

So some of the *New Adventures* writers think that continuity is rubbish and boring, and there's no place for it in new *Doctor Who*? Well yes, chaps, having read some of your novels I can see your point.

Seriously, this article has only served to strengthen my negativity towards non-televised *Doctor Who*. Whilst I agree that reliance on continuity is a bad thing, there's a world of difference between say, the Doctor telling us that he's a Time Lord who walks in eternity, and the kind of tedious self-indulgent past references that bogged down much of the McCoy era, and which make the NAs so utterly dull.

Your panel seem so desperate to impress with their expertise and 'inside knowledge' of What The Public Wants, they appear confident to the point of arrogance that new *Doctor Who* couldn't possibly bear more than a passing similarity to the old. And yet in their arrogance they seem to completely fail to grasp what made the series successful in the first place. I suspect that if these writers were to go out into the real world and ask people who don't write fiction for a living what they would want from new *Doctor Who*, it would not be an emotional drama in which an angst-ridden companion of the Doctor worries about the fact that he/she fancies him/her. That's not interesting even as a sub-plot, it's dull, and bluntly we don't care. I suspect that what they would want is an entertaining scary-but-funny adventure series in which a weirdo from another planet wearing a silly costume fights monsters from space. And yes, including Daleks. In fact I'm willing to bet hard cash that a future production team could employ a group of stagehands to deliberately shake the sets and it wouldn't dent the ratings one bit! In short, I believe the public will want *Doctor Who* the way they remember it.

Nick Blackettle
via e-mail

I was very happy to see the changes in **DWM**, making it even more readable and fun. I especially appreciated the emphasis on new *Who* – the coverage of the Big Finish CDs and the books, as well as the discussion on *Who*'s hoped-for return to TV. All these features were looking forward to the future, rather than picking over whatever's left to say about the show. I have to say I'm tired of the endless series of reminiscences with old directors; I'd much rather hear from the folks in the *We're gonna be bigger than Star Wars!* round table, who have something new to say.

It's also nice that when you've gone back to the past in this issue, you've done it with a great deal of style. *Games without frontiers* was very well-written, a really nice analysis of the era. And *The Time Team* is terrific – funny, interesting and insightful. Reading it felt like watching the episodes with a bunch of fun fan friends, but with all the boring bits edited out. I'm looking forward to reading the continuing saga.

Danny Horn
via e-mail

THE FINAL CURTAIN?

The *Thrilling Adventures in Time and Space* series is great, a much-needed exploration of the diversity of *Doctor Who*. I particularly enjoyed the feature on stage plays [*Stage frights*, **DWM** 279], but there's one which evidently escaped Chris and Steve's notice which I thought might be of interest.

One Saturday evening in the early 90s I trotted along to a church in Hounslow to watch a production called *Dr Who in the Way*. I immediately felt a bit out of place since the rest of the audience was made up of various children's organisations. The fellow playing the Doctor was outfitted *a la* McCoy; emerging from the TARDIS, he explained to generic assistant Emma (how influential was this production?) that religion was an outdated superstition which he was too enlightened to fall for. The two were then transported to a future world where humanity was enslaved by a dictator who was revealed to be a future version of the Doctor, corrupted by his need to protect Mankind from all other threats. Arrogance was his downfall, and confronting this caused the Doctor's own conversion. There was no showdown with the Valeyard – oops, evil future Doctor – so the villain niche was filled by the Devil, a local vicar camping it up costumed and made up, for no discernible reason, as Batman's adversary the Joker. Although the play was part of the Hounslow Music Festival, the only melody was some community hymn-singing to fill it out.

The Valeyard ousted in camp vicar shock!

It might have been embarrassing in the company of anyone not used to church stagecraft, but with its post-modern eclecticism and incursions into morality play and panto it made a diverting entertainment, just like the show which inspired it. And there was quite a decent plot idea at its core.

John Ince
Brockley, London

BLAND RESPONSE

I took part in an on-line question and answer session with the BBC's Chairman tonight. How could I resist the opportunity to put *Doctor Who* on the agenda? I asked him: "In the *Future Generations* trailer you signal your on-going committment to *Doctor Who*, so where's the new series?" Christopher Bland responded with typical non-committment: "Still in the TARDIS phone box!"

If ever newly-appointed Director-General Greg Dyke does an Internet interview, I'll ask him the same question. No doubt Mr Dyke will be seeking inspiration for his programme schedules. Does anyone know if he's a fan? Maybe he'll give the DWAS a £55,000 donation!

Craig Potter
Bordon, Hants

SO YOU WANNA BE A ROCK 'N' ROLL STAR?

He's at it again. **Anthony K McCail** of Ashby de la Zouch – a man with far too much time on his hands, it seems to us – has, flushed with the success of his *Doctor Who/* sitcom crossovers game, come up with a new variant – *Doctor Who Stars in Their Eyes*. The idea is straightforward enough: cross-breed a *Doctor Who* monster or villain with a poular singing star or beat combo. Hilarity ensues. Or not. Anyway, here's what Anthony came up with . . .

Petula Quark
Rill Collins
Terence Trent Zarbi [pictured]
Drahvin Gaye
Cyberman Garfunkel
Gravis Cocker
Cryon Ferry
Cilla Raak
Nimon Le Bon
Sinead Aukon and Feargal Zargo (think about it . . .)

Go on, then. Do your worst.

WELSH
MAGGOT
TRAGEDY

And those main points again . . .

Tonight: new report slams Doctor Who writers in 'info-dump' scandal; Orson Welles inspires Pertwee era storytelling technique; and excess exposition condemned as "crass". Philip MacDonald is at the scene . . .

Imagine it's the late summer of 1970 (dig out that old Mungo Jerry LP and paint on some sideburns if it helps). You are Guy Leopold (as are several other people, but ignore that for the moment), and you've got this great idea for a five-part *Doctor Who* story about an alien visitor being unleashed from a Bronze Age barrow in a West Country village dripping with pagan tradition. There's going to be a white witch and an archaeologist, a spooky pub landlord and a church with a cavernous crypt, an unsolved death in the churchyard and a history of strange happenings. That's a lot of basic information to convey to the viewer before the story even gets moving. How do you do it? The answer, of course, is with the help of BBC 3's Alastair Fergus.

The notion of using a fictional journalistic broadcast to lend your fantastic story an air of down-to-earth verisimilitude goes right back to 1938, when Orson Welles unleashed a wave of terror (and, as it later transpired, even suicide and murder) across credulous middle America with his famous radio adaptation of *The War of the Worlds*. A couple of decades later Nigel Kneale's Quatermass serials made memorably effective use of the idea, so it was almost inevitable that *Doctor Who* would get in on the act on numerous occasions: *The War Machines*, *The Ambassadors of Death*, *Day of the Daleks*, and perhaps most memorably *The Daemons*. But realism aside, there's another very useful reason why the device is so popular in *Doctor Who*. The presence of a BBC crew at *Devil's End* is more than just a dash of verité; it facilitates the airing of a considerable body of data which would otherwise have to be communicated in far clumsier ways. Miss Hawthorne's ambush of the broadcast ('I'm a witch!'), Alastair Fergus' henpecked interview with Professor Horner ('For the viewers, Professor . . .'), and his gorgeously hack piece to camera ('Devil's End – the very name sends a shiver up the spine') are object lessons in how to bypass the dreaded curse of the so-called 'info-dump' – the recourse to blatant exposition that so often rears its head in the first episode of a new story.

A notorious example of *Doctor Who* info-dumping at full tilt comes in Part One of *Timelash*, as various luckless inhabitants of Karfel trade basic information which, but for our need to know, they simply wouldn't bother with. 'Not only is our planet divided, but we are under imminent threat of invasion from our former allies, the Bandrils,' someone remarks off-handedly, while later in the story another hapless soul has to say, 'What, all 500 of us?' Spotting amusing examples of the info-dump is one of the innocent pleasures of being a *Doctor Who* fan. There's a blissful moment when one of the Sensorites enquires, 'Are the hearts of the human creatures on the right or the left side of their bodies, or in the centre as in ours?' *Destiny of the Daleks* treats us to a race of identical robots who nonetheless have an unquenchable urge to explain to each other how their technology works. Even the best-regarded stories are not immune: in *The Caves of Androzani*, the President gives Morgus an utterly superfluous lecture on the use of Spectrox for the viewer's benefit, and the first episode of *Frontios* has a real pippin of a scene in which Range, Brazen and Cockerill spell out the colony's entire backstory in a series of unlikely exchanges: 'Look, we lost all our technology when our ship crashed here!' splutters Mr Range indignantly. 'You're abandoning the communications scan too?' he continues, to which Cockerill obligingly responds: 'Forty years and nothing's come through on that set.' And so it goes on – 'On whose authority?' 'Plantagenet himself.' 'Oh, the boy's distraught!' 'Are you suggesting that the son of Captain Revere is unfit to rule?' 'Look, as chief science officer . . .' 'Oh, don't go waving your title at me' – and on and on and on, until we know as much about their silly planet as they do.

Doctor Who has often used fictional journalistic broadcasts to give its fantastic stories the air of truth

When it manages to avoid being crass, the info-dump is no more than an acceptable compromise, a necessary evil in *Doctor Who*'s essentially adventure-based format. But the Pertwee era's popular newsreader scenario is only one of a number of ways in which the convention can be circumvented and usefully exploited. *The Deadly Assassin*'s Commentator Runcible, and the opportune laser-disc which the Doctor finds at *Paradise Towers*, provide excuses for the writer to offload background information while at the same time dropping subtle clues about the nature of the societies that have produced them. The electronic sales brochure for *Paradise Towers* sketches in the necessary facts and figures, but also informs us that this is a story about the downfall of consumerism. While Runcible is busy telling us everything we need to know about Patrexes and Arcalians, he is simultaneously demonstrating that Gallifreyan society is as fixated as the British tabloids on constitutional ritual and the cult of celebrity, creating a crucial dimension in the story's preoccupation with image-making and the presentation of adulterated facts for public consumption.

Another time-honoured method of conveying ungainly tracts of information while colouring in the story's locale is the strategy favoured by Guy Leopold's colleague Robert Sloman, who likes delivering explanations in a series of split-level exchanges in which characters of opposing viewpoints offer different sides of the argument. Thus *The Green Death* has Stevens explaining the miracle of Global Chemicals to the Brigadier, intercut with Cliff telling Jo the same information, but from a diametrically opposite opinion. A similar scenario appears in *Planet of the Spiders*, as the Doctor learns the history of Metebelis Three from Arak and Tuar, while Sarah, trapped in the eight-legs' larder, gets a more defeatist version of the same information from their father. It's still essentially the info-dump, but it successfully establishes a rounded view of the world in which the information makes a difference. A variation of the same technique is used by Peter Grimwade to pick out the complex plot threads of *Mawdryn Undead*, as the Brigadier's revelations in 1983 ('I knew a Tegan once . . . attractive girl, spirited, spoke with an Australian accent!') chime in with the information we are being fed from the story's parallel time-line; the shot of the Doctor's surprised reaction to the Brigadier's speech cuts to Tegan arriving at the school in 1977, and we begin to understand what's happening.

More sophisticated, if rather more stylised, is the 'Greek chorus' option deployed by *Vengeance on Varos*, which offers another character called Arak who, together with his wife Etta, remains removed from the main action while providing a running commentary on the story's wider implications. The characters fulfil several important functions; within Philip Martin's scenario they effectively heighten the satire on the process of television viewing ('When did we last see a decent execution?' 'Last week!' 'That was a repeat!'), and at the same time they deconstruct the specific experience of watching *Doctor Who* ('I like him, the one with the funny clothes!'). On this level, it's a similar effect to that achieved by Vorg's sales patter in *Carnival of Monsters*: 'They're great favourites with the children, you know,' he says of the Drashigs. But more importantly as far as the nuts and bolts of a credible story are concerned, Arak and Etta provide a mouthpiece for a populace which is crucial to the story but which we otherwise wouldn't see: the rest of the tale unfolds in the rarefied atmosphere of the punishment dome from which the revolution, to coin a phrase, will be televised. This is the advantage *Vengeance on Varos* has over the studio-bound revolutions of, say, *The Sun Makers* or *The Happiness Patrol*, in which we follow the uprising itself but are never encouraged to consider its impact on the planet's silent majority.

Photos: BBC Video [6] BBC [4]

Thus Arak and Etta, ostensibly the most redundant element in the 'plot' of *Vengeance on Varos*, provide the story with its most valuable moral dimension – particularly at its justly renowned conclusion, where they face a blank screen and an uncertain future.

Another variation on the 'Greek chorus' is attempted in *Revelation of the Daleks*, where both Davros and the DJ occupy detached, Olympian perspectives, providing dramatically different modes of commentary on the adventure unfolding at the Tranquil Repose funerary complex. 'There's some pretty weird things going on out here,' observes the DJ accurately at one point. 'As you know, we have snatchers in the complex, but it gets even creepier when the word is that the snatchers have been out-snatched!' While the DJ undercuts the story's melodramatic excesses, Davros comments on the wider implications of the narrative mode: 'Suddenly everyone sees and knows too much,' he pointedly discloses. Both characters (as well as others like Kara and Vogel) 'watch' the story on their own viewing screens, a point pressed home by the furtive glances to camera by both Jobel and the Doctor, by director Graeme Harper's use of high angles to suggest hidden surveillance equipment, and even by a montage sequence of the catacomb corridors which initially has the viewer at home thinking that the vertical hold is on the blink – a striking and economical use of scenery and running-time, but also a deft manipulation of a common viewing experience which resonates with the story's central theme of voyeurism. These clever stylistic flourishes give the story an exotic and unsettling feel (although the later introduction of the DJ into the main action is a real mistake), but for *Doctor Who*'s most blatant use of a narrative chorus we need to look back to the Hartnell era.

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***The Gunfighters*: the Doctor and Wyatt Earp ponder their 'cognitive signposts'**

The Gunfighters advances its slight storyline by means of a much-maligned brainwave on the part of its writer and director, who supplement the action with the custom-built *Ballad of the Last Chance Saloon*, crooned by Lynda Baron at strategic moments throughout the four episodes. Although the repetitive melody becomes a touch wearing, the effect of the song is subtler than its reputation among fans would suggest. The first episode ends with Steven and Dodo forced to take over the narrator's role, so that the final shot of the Doctor unwittingly walking into an ambush is accompanied by Steven singing, 'It's your last chance of livin' and your last chance to die.' By the time we reach the third episode the lyrics have moved into the foreground and are underpinning our entire comprehension of the story, adding otherwise concealed information which colours the action as it unfolds: 'Johnny Ringo has seen her, she's coming his way / Johnny Ringo and Katie were lovers, they say.' At the end of the same episode the song becomes a preview of the final showdown, effectively acting as the cliffhanger itself. Over the lines 'On your way then, you cowboys, the time will be soon / When there's blood upon the sawdust at the Last Chance Saloon,' a caption fades up reading 'Next Episode: The OK Corral'. This is as close as *Doctor Who* ever gets to speaking out loud in a third-person narrative, and although its effect is essentially light-hearted, there's something rather thrilling about a cliffhanger that functions entirely by a pooling of cognitive signposts rather than by simply unveiling a surprise. Whether any of this actually succeeds dramatically depends on what you think of *The Gunfighters*, but there's no denying that it's a good deal more interesting than a lot of the competition. How many other stories might have been rescued from mediocrity the same way? Just imagine: 'So it's curtains for the universe, but spare your alarm / There's a last chance to save it by calling the Garm.' No, perhaps not.

The same strategy is used in the opening scene of *The Greatest Show in the Galaxy*, where the Ringmaster introduces the *mise en scene* with a rap to camera. Not dissimilar is the treatment of music in *Delta and the Bannermen*, in which the soundtrack flits in and out of 'realist' and 'self-reflexive' modes in the style of a film musical, dropping into the *Dick Barton* theme tune for a chase scene and playing *Here's to the Future* as Delta's spaceship departs with her new family at the end. These are only momentary effects, but they demonstrate that *Doctor Who* can do things quite beyond the remit of other drama programmes without having to account for itself.

But there are other, more mischievous options open to the *Doctor Who* writer. All the examples we've looked at so far subscribe broadly to the conventional notion of the omniscient third-person narrator – in other words, although we may be shown differing viewpoints delivered in a variety of styles, at all times we're being given a straight account of the whole picture, delivered by a reliable authority. A considerably rarer device in *Doctor Who* is that great convention of the 19th century novel, the first-person narrator, who tells the story from a less privileged viewpoint within the action. Perhaps the best-known instance of this in the universe of *Doctor Who* is still David Whitaker's 1965 novelisation of the first Dalek story, which is rendered – and brilliantly so – from the point of view of Ian Chesterton. Donald Cotton repeated the

***The Deadly Assassin*: Commentator Runcible (centre) – a Gallifreyan Jennie Bond?**

gambit in his novel of *The Myth Makers*, narrated by Homer, and goes one step further for *The Gunfighters*, in which the fictional chronicler is told the story by a second narrator (another 19th century favourite this, taken to outrageous extremes by the layers of narrators narrating to other narrators who pile up in the middle stages of Emily Bronte's *Wuthering Heights* and Mary Shelley's *Frankenstein*). Novelist/actor Ian Marter once revealed that he had considered novelising *The Ark in Space* from Harry Sullivan's perspective, but gave up when it became clear that Harry's overview of the whole story was insufficient to maintain the book's credibility – not a consideration that deterred Donald Cotton, who openly mocks the implausibility of the whole convention by his preposterous treatment of Homer in *The Myth Makers*. Cotton pushes the envelope to its farthest extreme with his outrageous novelisation of *The Romans*, which is arranged after the fashion (if scarcely in the style) of an 18th century epistolary novel, assembled from supposed fragments of Ian Chesterton's journal, the Doctor's diary, Nero's scrapbook, letters from Ascaris to his mother, and sundry other documents, each speaking in tangibly different voices. The result is slightly bonkers but enormous fun, and allows the reader to see the same events from a range of different perspectives, each ignorant of different aspects of the whole picture. This voyeuristic attempt at a true multi-consciousness is a mainstay of some of literature's most monolithic classics (*Ulysses*, *Clarissa*, *The Sound and the Fury*), and by *Doctor Who*'s standards is remarkably sophisticated stuff. The fact that it's a joke can only be a bonus.

The Ringmaster, MC at the Psychic Circus

Woe, woe and thrice woe: the Keeper of Traken delivers a potted history lesson

You'd be forgiven for thinking that no televised *Doctor Who* story has ever employed a first-person narrator, but in fact there's a surprising number of examples. *The Deadly Assassin* and the Paul McGann TV Movie, not to mention the plotted-in 1968 repeat of *The Evil of the Daleks*, all begin with a spoken narration by the Doctor himself (as does the 1976 LP *Doctor Who and the Pescatons*, in which the entire thrust of the story, otherwise held up by two supporting actors and a handful of sound effects, depends on it). But these are essentially mechanical devices; there are other, more pervasive examples. In the very first season John Lucarotti uses extracts from Marco Polo's journal to sketch in the scale of his journey across Cathay, and to provide an outsider's view of the Doctor and his companions ('The old Doctor continually shows his disapproval of my action by being both difficult and bad-tempered. For three days now, during which time we have covered no more than 30 miles, I have had to endure his insults . . .'). This gambit is of incalculable value to a studio-bound serial that's trying to convey the impression of a 1,000-mile trek across medieval Asia.

Ten years later *Planet of the Daleks* begins by making excellent use of the first-person voice. While the stricken Doctor hovers close to death, Jo Grant's tape-recorded commentary fills in the details of the previous adventure for the floating viewer, and gives her a credible reason to explain her actions in the absence of the Doctor. Although the whole idea may be no more than a bargain of necessity, it again reveals the value of the first-person device – in this one episode we get to know Jo better, and feel closer to her, than at pretty much any other time in the preceding two years – and by virtue of its very unusualness it lifts the spirits of an otherwise humdrum tale.

Another story that opens with a first-person narrative is *The Keeper of Traken*, wherein the Doctor and Adric (but more importantly the viewers) are given a potted history lesson by the Keeper himself, whose interpretation of events casts the necessary complexion over a series of otherwise straightforward vignettes. This is the true narrator at work, fashioning our responses to everything that follows in the episode; we simply wouldn't approach those scenes, or the remainder of the story, in the same frame of mind were it not for the Keeper's portentous observations: 'I feel that our beloved world of Traken faces disaster . . . all-pervading evil, somehow nurtured in those three good people standing before me to receive the blessing of the Keeper.'

Although not quite in the same territory as first-person narration, there's a strong tradition in *Doctor Who* for breaking the illusory fourth wall with theatrical asides to camera, a process that upsets some fans because they believe it punctures

Revelation of the Daleks' prattling DJ comments on the adventure as the drama unfolds

'MASTER' ESCAPES
SONIA RUSELER
WORLD NEWS

the reality of the story – which is odd, because it's these moments above all else which acknowledge the reality of the viewer; they challenge the misguided idea that drama should be a passive medium, visual valium where all the work has been done for the audience in advance by an adherence to 'realistic' structures. In reality this is no more true of television than it is of the novel ('Reader, I married him'). The convention of addressing the audience directly never did Shakespeare any harm, and Morgus follows his example in *The Caves of Androzani*, addressing his private thoughts directly to camera. At the beginning of *The Face of Evil* Tom Baker self-consciously exposes the absence of a companion by delivering a whole monologue straight at us, repeating the gambit a year later in *The Invasion of Time* when he turns to the camera and exclaims, 'Even the sonic screwdriver won't get me out of this one!' Of course, he's following the tradition established by William Hartnell in the Christmas Day episode of *The Daleks' Master Plan*.

From the first-person narrative it's only a short step to another, more insidious area, that of the *unreliable* narrator. The idea of a storyteller deliberately withholding information or, in extreme cases, misleading the reader entirely with a great big pack of fibs, is a favourite ploy of many 20th century novelists. The style is exemplified by writers like Italo Calvino and Jorge Luis Borges, but a famous example from a more populist strand of literature is Agatha Christie's 1926 mould-breaker *The Murder of Roger Ackroyd*, a whodunnit in which, against all expectations, the killer turns out to be the narrator. A format like *Doctor Who* is uniquely qualified to destabilise the viewer's conventional assumptions, and the tactic of feeding the viewer prejudicial misinformation is as old as the hills: early stories like *The Sensorites* and *Galaxy 4* expend great time and effort using ignorant or malicious characters to paint entirely inaccurate character studies of the aliens before they make their appearance. But the idea of the actual *story* intentionally deceiving the viewer is another step altogether, and on occasion *Doctor Who* has played the ultimate tactic of keeping us deliberately in the dark. *The Invasion of Time* plays the card for all it's worth, making no concessions to the viewer with its initial portrayal of a Doctor ostensibly gone bad. *Battlefield* goes even further, pulling the rug from under our feet when the Doctor finds a note left by his future self, the contents of which force a total re-think of our understanding of the story so far.

The Mind Robber: Jamie and the Doctor in a 'forest of words'

But *Doctor Who*'s most obvious deployment of the 'unreliable narrator' option is surely *The Trial of a Time Lord*, in which it gradually emerges that what we've been told to accept as the truth has been edited and distorted, while the phased withholding of crucial exposition – normally a basic requirement of dramatic writing – enters the text of the story itself to become part of the evil Valeyard's dastardly plan. Right up until the last episode, this looks like being a fascinating manipulation of the entire theory and practice of television drama. Unfortunately, the trouble with the 'unreliable narrator' device is that its eventual unravelling requires a particular dexterity and clarity, and although many great works of literature have ended on an inconclusive or downright baffling note, they usually do so for precise reasons. By the end of *The Trial of a Time Lord*, we are left gasping for air as we try to work out which bits were meant to have really happened (notoriously, if Peri didn't really die, how much of what we were shown in Part Eight is just cobblers? On second thoughts, don't answer that). The concept of an 'unreliable' narrative is painfully open to abuse, as evidenced by the Master's inexplicable series of miraculous resurrections from *Castrovalva* onwards, or by the disgraceful cop-out explanation of how the Doctor escaped the Bandril missile in *Timelash* ('I'll explain one day'), or by the rusty bucket that is the Seventh Doctor's unnecessary 'enigma' in *Silver Nemesis*.

The Mind Robber, set in the Land of Fiction, uses its finale to expose the whole process of telling stories

Frontios: the Doctor, Tegan, Turlough, Range and (bottom) Plantagenet share a good 'info-dump'

Of course, the vast majority of *Doctor Who* stories stick to the most conventional mode of storytelling, that of the omniscient narrator dispensing reliable dramatic information within a formalised structure. But even within these parameters there's room for plenty of fun. *The Creature From the Pit* gently mocks the rhetorical conventions of its own storytelling: 'That's original,' says Romana when told that the creature is called 'the Creature', while the Doctor's response to discovering that the pit is known as 'the Pit' is, 'Ah, you have such a way with words.' But there's a good narrative point to all this, because villain Lady Adrasta is deliberately using the banality of cliché to obscure the true nature of both creature and pit which, when revealed, are precisely the secrets that give the story its impetus.

The Mind Robber takes a different tack, using its tongue-in-cheek finale to expose how the process of telling stories involves fictional characters becoming putty in the hands of the narrator. As the Master of the Land of Fiction wrestles with the Doctor for narrative control over Jamie, Zoe and a supporting cast of fictional heroes and villains, we're reminded of the (sadly, untrue) anecdote about scriptwriters Terry Nation and Dennis Spooner trying to set one another insoluble cliffhangers while authoring alternate episodes of *The Daleks' Master Plan*. The bare bones of *Doctor Who* have been, pretty consistently, a case of 'now get out of that'. Like any ongoing narrative which commands a following, *Doctor Who* succeeds or fails not so much because of what the individual stories *are*, but how they are *told*. The basic plot similarities between *The Power of Kroll* and *The Caves of Androzani* are enormous. The quality that makes one a classic and the other a dud isn't content, but style. It's the way they tell 'em. DWM

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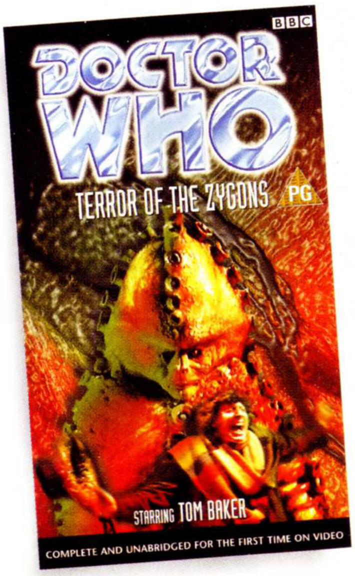
Shelf Life

With **Vanessa Bishop**

DOCTOR WHO: TERROR OF THE ZYGONS



Video BBC Video **Featuring** The Fourth Doctor, Sarah & Harry **RRP** £9.99 **Cat No** BBCV 6774 **Available** 2 August

Despite some of the series' best monsters and one of Tom Baker's best performances, Zygons is four episodes of running on the spot.

Re-released complete and unedited, *Terror of the Zygons* remains one of the most entertainingly empty stories *Doctor Who* has ever delighted us with. To see it as the Hinchcliffe/Holmes production team's tribute to the Third Doctor/UNIT stories which preceded theirs would be to lend this 1975 adventure the depth of its Loch Ness setting – when, in truth, it belongs in shallower waters. Nevertheless, its shape-shifting aliens, unseen destructive forces from the sea, underwater bases, woodland monster hunts and shoot-'em-up soldiers are all themes and images familiar from the Pertwee era.

If it *were* a Third Doctor story, however, the waterlogged Zygons' plight would doubtless have inspired our hero to put forward a naive scheme to share the oceans with humanity, and ecological lessons would have been learned by showing proof of the environmental disasters which would surely have followed on from the aliens' destruction of oil rigs – lessons abruptly strangled here by the Doctor's swipe at the idiocy of oil dependency. But this tale makes no political overtures besides a gag concerning the gender of the Prime Minister (now diluted by history); nor is it concerned with the evils of Man, offering no crackpot organisations misled by extremist beliefs. No, for the last Third Doctor story, see *The Seeds of Doom*; *Terror of the Zygons* borrows from Pertwee only a few visual motifs, plus Nicholas Courtney's Brigadier. All else is abandoned – and, with it, the conviction that the story should have an 'issue', that it should be *about* something. Excising this leaves a chasm which doesn't appear to bother *Terror of the Zygons* at all – it's as simple a conquest story as the programme ever excused, a crowd-pleasing 'Greatest Hits' package. That Sarah Jane, midway through the final episode, might *still* have cause to question just what Zygon leader Broton's oil-rig smashing activities have been leading up to, is testament to how entertainingly the tale has been running on the spot.

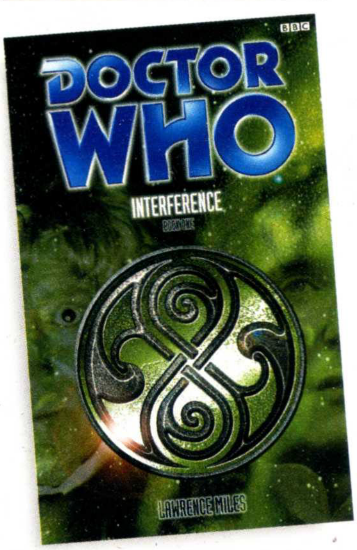
Like all *Doctor Who*'s best monsters, the Zygons are both absurd and captivating – a cross between malevolent Lego and an upturned Cornish pasty given a face and feet. Today, their shape-shifting would be achieved via some computer-animated morphing

Of all the aliens seen here, Tom Baker's Doctor is by far the most frightening

The Doctor (Tom Baker), trapped on the organic spaceship of Zygons Broton and Oslar technique, but the very 1970s 'Lava-lamping' effect seen here retains more individuality than high-tech 1990s seamlessness. Perhaps, though, in their transforming solely into human doppelgangers the concept is left underexplored; in a tale concerned with surveillance, to give Tulloch Inn's landlord an ever-watchful dog rather than a bugged stag's head on his wall would have introduced a Zygon horror into many a home. Of course, depicting a dog scampering into one end of a shed and a panting Zygon emerging out of the other would be bizarre, but no less ill-judged a decision than the inclusion of the Skarasen – the grinning, toothy sea-lion seen on screen eloquently illustrates why all the series' previous production teams had avoided such an obvious pitfall as the inclusion of the Loch Ness Monster. There's not much to choose between this and imagining *Warriors of the Deep*'s Myrka monster galloping over heathered hillocks. What's so disappointing is that having achieved exactly the desired effect with the Drashigs in 1973's *Carnival of Monsters*, *Doctor Who* appears to have been unable to replicate and expand on its previous success, lapsing into a hit-and-miss approach which would continue to cost so many of its productions dear.

Of the three types of aliens depicted here, Tom Baker's Doctor is by far the most frightening; even the latex genius of sculptor John Friedlander couldn't conjure up the expression pulled by Baker when slipping into a oxygen-conserving trance. Dashing over moors, hat steadfastly secure and scarf aloft, this Doctor is straight from the pages of *TV Comic*. Baker's taciturn performance is one of his best; few scenes pass where his tone and countenance aren't stealing for a fight, suggesting a man wearing a particularly uncomfortable pair of pants. And his upstaging of all his fellow actors is outrageous!

DOCTOR WHO: INTERFERENCE BOOK ONE: SHOCK TACTIC



Novel BBC Books **Author** Lawrence Miles **Featuring** The Eighth Doctor, Sam & Fitz, plus the Third Doctor & Sarah **RRP** £5.99 **ISBN** 0 563 55580 7 **Available** 2 August

The overwrought Shock Tactic is the literary equivalent of watching a series of cinema trailers back-to-back.

Lawrence Miles frequently imbues this self-professed "political thriller" with the dizzying pacing of a pop video – so it's odd that *Shelf Life* feels inclined to describe *Shock Tactic*, the first of the two Books which comprise *Interference*, as impressively boring. Perhaps it's because, while occasionally exhilarating, it expects one to absorb too much information too quickly, moving through scenes and time zones at a speed which makes the reader feel rather like someone forced to watch a video entirely on fast-forward. Of course, a novel does allow the unsure to return to the narrative at an earlier point, although with *Shock Tactic* one could easily find oneself hurtling towards the wrong end of the book. It'd be better to accept from the outset that this novel is a collection of questions with absolutely no interest in rewarding the reader with a single answer at the end of its 311 pages.

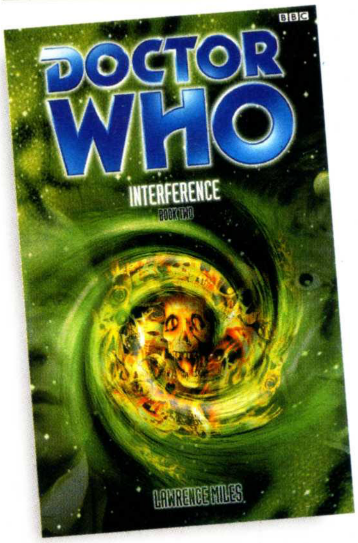
Shock Tactic is a collection of questions with absolutely no interest in offering a single answer

Shock Tactic contains two interlocking adventures, recounted by the Doctor and the intriguing IM Foreman. In the 'Earth' story, told by the Doctor, we meet former companion Sarah Jane Smith, disguised under both a pseudonym and a blonde wig; she's accompanied first by Sam, then K9 and a sharply-dressed Ogron. Sarah and her unlikely fellow investigators share the book's most adventurous segments, with the robot dog's appearances contrived to play on his practical inadequacies, the most memorable of which sees him at the wheel of a specially-converted Land Rover!

Occasionally, the novel's third-person prose is swapped for jottings from Sarah's research notes and, more unusually, for screenplay script in scenes featuring the Remote – humanoid 'receivers' who mentally view events as if they were televised. Given that so much of the book's narrative appears reasonless, the reader wonders if he or she is not being hoodwinked by style alone. Would such gimmickry be required if the Doctor, rather than existing largely unseen, was actually allowed to play an instrumental part in the story?

Unhappily, Gallifrey's history is further burdened when intertwined both with the Remote's and that of the Faction Paradox, the death cult which first appeared in Miles' *Alien Bodies*. *Doctor Who* is as much *about* Gallifrey and the Time Lords as it is *about* hats; if ever the decision was taken that it concerns solely one or the other, then it would be hard to imagine the results being anything other than tedious. On television, the mythos of the Doctor's home planet only ever amounted to one decent story. After a decade's worth of new fiction, Gallifrey is an overbaked, ghastly elaboration, the exploration of which has apparently replaced the need to tell stories altogether. If the multiple-book story arc which begins with *Interference* concludes with the wretched planet being blasted from the skies, so much the better for *Doctor Who*.

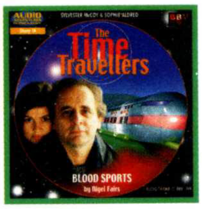
BOOK TWO: THE HOUR OF THE GEEK



Novel BBC Books **Author** Lawrence Miles **Featuring** The Eighth Doctor, Sam & Fitz, plus the Third Doctor & Sarah **RRP** £5.99 **ISBN** 0 563 55582 3 **Available** 2 August

A tidy resolution to the questions raised in Shock Tactic. Well, some of them.

Misleadingly promoted, *The Hour of the Geek* is not a Third Doctor novel. Throughout *Interference*, Pertwee's Doctor is restricted to IM Foreman's story – and compared to the extensive page count allotted his companion Sarah, his is a cameo appearance. At one point, it's observed that his Doctor feels like he's walked into someone else's adventure – which sharply underlines how the Eighth Doctor novels differ from those headlining the character's earlier incarnations. Had the series finished after Pertwee, I'm sure that any subsequent book range would now be insisting that the Global Chemicals plant was really a TARDIS, that Stevens had once been the Time Lord Academy's most promising chemistry student, or that Aggedor was actually the Doctor's final regeneration. In their own novels, the various past Doctors' eras have always had containment – but when guest-starring in an Eighth Doctor novel, it seems that the former Doctors' characters are no longer immunised against such latterday revisionism.



THE TIME TRAVELLERS: BLOOD SPORTS

BBV Productions £8.50

Any drama in which a mystery killer is pursued through a luxury train is inevitably forced to acknowledge a debt to Agatha Christie's *Murder on the Orient Express*. Since the reference is inescapable, more's the pity it isn't embraced in this latest Dominie and Alice adventure.

The ambience of a train doesn't quite tie in with one's notion of futuristic travel; although the interiors here are given the the air of a spaceship, the rhythmical clatter from the tracks beneath comes across as crudely anachronistic, never evoking a conveyance any more luxuriant or high-tech than an Intercity 125. True, the plot may aspire to the pace and power of a runaway locomotive, but the overall lack of tension ensures that the play remains uninvolving. A weak entry in a series that, by offering a unique sideline to *Doctor Who*, is more special than it seems, at present, to believe it is.

DOCTOR WHO MINIATURES

Harlequin Miniatures
£2.50 +

Harlequin's 17th release sees the debut of sculptor Paul Muller. His is perhaps a more expressive style than we've been used to, with half his subjects poised in some elaborate gesture. Our unusual suspects, captured cooking up evil, pewter plans, are: Doc Holliday, with droopy moustache and pistols held high; a sturdy if slightly undersized Kandyman; a Pipe Person, spear clutched tightly to his chest, who appears to be the stronger; a finely detailed and windswept Urak, cradling both a gun and a proudly potted belly; a sprinting Cheetah Person; and finally, three from *Revenge of the Cybermen*. Vorus, Vogon Leader, eggheaded and clasping a mace, points accusingly; a Vogon Warrior, Hartnell-faced, stoops with weighty weaponry; but Kellman is the only misfire, resembling no less than Patrick McGoohan's ill-tempered Number Six.

Sarah and the Doctor find their destinies revised in *Interference*

The Third Doctor of *Interference* is a ponderous and undynamic creation deposited on Dust, an arid planet straight out of any Spaghetti Western you care to name. It's ironic, then, that five of his regenerations later, Sarah is having the Pertwee adventure of her life, uncovering corporate and governmental deceptions like she's been dealt a Season Seven tale written by John Grisham. But Sarah is equally subject to the reworking and psychoanalysis so favoured by the Eighth Doctor range, and the passages detailing her hormone imbalances and pregnancy scares are quite unwelcome. But this doesn't mean that Sarah can now be seen as any more 'real' a person; *Shelf Life* would much rather she left the TARDIS with a toy owl and tennis racquet, not the collection of gynaecological problems she's given here (particularly since it's suggested that the Doctor may have caused them).

Although a structural clone of Shock Tactic, reading The Hour of the Geek is less like searching for a corner in a circular room

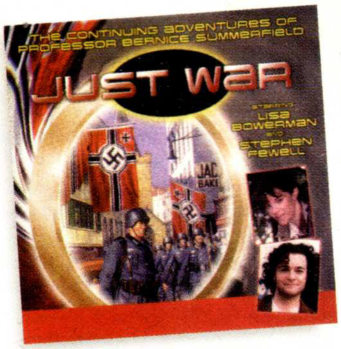
Such is a modern companion's lot – and Fitz, abandoned in a side story which soon gains relevance, is another victim. Since his debut earlier this year, he's so far been orphaned, brainwashed by the Chinese army and seen wartime action; here he finds himself stranded and suicidal on the Remote home Anathema, his former breezy, carefree laddishness swapped for emotional scars. What is the point of bringing in a new, exciting, different companion if his fate is to end up wallowing in the same angst which his introduction had promised to alleviate? Saddled with a back-story that could run and run, only a brave and determined author will be able to free Fitz from *Interference*'s shadow.

Despite its being a structural clone of *Shock Tactic*, reading *The Hour of the Geek* is less like searching for a corner in a circular room. With a much more orderly plot development, the novel resolves a number of plot strands succinctly – leading one to wonder why, if Miles can answer a question clearly, why can't he pose it just as plainly?

Overall, *Interference* can never be said to be obvious. It has plot twists planned to precision and revelations more alarming than the sight of **DWM**'s Alan Barnes in a dress. Miles has clearly had no problem writing two books back-to-back, since both volumes contain enough random incident to fill four whole novels between them. The author's tendency to overpopulate and overwork his themes will be familiar to readers of *Alien Bodies* – but what saved *Alien Bodies* from incoherency was a tight focus, a focus absent here.

For far too long, *Interference* remains a jumble – and it's not clear why its story requires twice the length to be told. Certainly it is epic, but no more so than the majority of the Eighth Doctor novels. With its continual showing-off delaying the action, *Interference* reads like an inflated prologue, and severely tries the patience.

DOCTOR WHO: JUST WAR


THE CONTINUING ADVENTURES OF PROFESSOR BERNICE SUMMERFIELD
JUST WAR
STARRING LISA BOWERMAN AND STEPHEN FEWELL

Audio drama Big Finish Productions
Featuring Bernice Summerfield
RRP £12.99 [double CD] **Available** Now

Containing no science fiction elements, this authentic wartime drama attains audio excellence.

In concluding the 'Time Ring Trilogy', Lisa Bowerman's Professor Bernice Summerfield has been served with the series' strongest script so far. It's immediately striking how much less fictional *Just War* makes Bernice. In the previous audio adaptations, she's come across less like a character in one of the Doctor's adventures, more like someone watching on from the sidelines, laughing sarcastically at the unconvincing dramatics; like Roger Moore's James Bond, she can appear to be nothing but a bundle of glib, self-aware responses, a monument to the fatuousness of being cool. However, stranded alone in the Nazi-occupied Guernsey in 1941, she gets to utter only a few of her usual exclamations of "Goddess", being not so much an ironic commentator as a desperate outsider. Only occasionally does the adaptation slip up; the "You invaded Poland" exchange from the *Fawlty Towers* episode *The Germans* is every bit as ungainly and intrusive here as it was when spoken by the Doctor in the original *New Adventures* novel.

In Just War, Lisa Bowerman's Bernice has been served with the series' strongest script so far

Given the quality of the performances in the previous plays, one wouldn't have thought that *Just War* could raise the standard any higher. It does. To hear Michael Wade, playing the assured Oberst Steinmann, quietly champion his Fascist philosophy, and, even for a millisecond, find the character's repellant views chillingly persuasive, is both a measure of the brilliance of the writing and the effectiveness of the acting.

The best so far from Big Finish – and that includes *The Sirens of Time*. DWM

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BONNIE LANGFORD

on Colin, Sylvester and her lonely life as Melanie

DWM 210 Free postcards **It** Philip Hinchcliffe; Angus Lennie; Glen McCoy **Ar** Terror of the Zygons **Ts** Fury From the Deep 6 **Ft** What the Papers Said; Missing Stories, The Rosemariners; New Adventures **St** Cuckoo 3 **Tx** Tragedy Day (Gareth Roberts)

DWM 211 Free postcards **It** Roberta Tovey **Ar** The Greatest Show in the Galaxy **Ts** The Web of Fear 2 **Ft** What the Papers Said; Missing Stories, The Rosemariners; The Greatest Show in the Galaxy special effects **St** Uninvited Guest (Warwick Gray/John Ridgway) **Tx** Legacy (Gary Russell)

DWM 216 **It** Sylvester McCoy; Keff McCulloch; John Challis; Kenneth Gilbert **Ar** The Monster of Peladon **Ts** The Wheel in Space 6 **Ft** Editing The Seeds of Doom; Readers' Survey; BBV **St** The Lunar Strangers 2 **Tx** First Frontier (David McIntee)

Fight for your rites

"I always thought there should be more women in the series, particularly as villains"

DWM 223 **It** Michael Hayes; David Driver **Ar** The Armageddon Factor **Ts** The Underwater Menace 4 **Ft** The future in Doctor Who; New Adventures authors **St** Change of Mind 3 **Tx** Infinite Requiem (Daniel Blythe)

DWM 224 Free collectors' cards **It** Andrew Cartmel; Michael Hayes **Ar** The Abominable Snowmen **Ts** The Abominable Snowmen 1 **Ft** The Second Doctor; Who on the Internet **St** Land of the Blind 1 (Gray/Lee Sullivan)

DWM 225 **It** Michael Craze; Sylvia James; Nicholas Parsons; Andrew Cartmel **Ar** The Curse of Fenric **Ts** The Abominable Snowmen 2 **Ft** Eye of the Beholder **St** Land of the Blind 2 **Tx** Sanctuary (David McIntee)

DWM 227 **It** Mark Strickson; Nicholas Courtney; Sophie Aldred (Out/TARDIS) **Ar** Snakedance **Ts** The Abominable Snowmen 4 **Ft** Alien worlds; audio books **St** Up Above the Gods (Starkings/Sullivan) **Tx** Meridians 1 (Andrew Cartmel)

DWM 228 **It** John Leeson; Nicholas Courtney; Gary Cady; Matthew Waterhouse (Out/TARDIS) **Ar** The Ark **Ts** The Abominable Snowmen 5 **Ft** Missing Stories, The Song of the Space Whale **St** The Curse of the Scarab 1 (Alan Barnes/Geraghty) **Tx** Meridians 2 (Andrew Cartmel)

DWM 229 **It** John Bloomfield; Nicholas Courtney **Ar** The Face of Evil **Ts** The Abominable Snowmen 5 **Ft** Downtime; Vox pops; Missing Stories, The Song of the Space Whale **St** The Curse of the Scarab 2 **Tx** Meridians 3

DWM 230 **It** Nicholas Mallett; Judy Cornwell; Richard Briers; Howard Cooke; John Levene; Caroline John (Out/TARDIS) **Ar** The Mutants **Ts** The Abominable Snowmen 5 **St** The Curse of the Scarab 3 **Tx** The Final Analysis 1 (Roberts)

DWM 231 **It** William Russell; David Brierley; Will Barton; Julian Holloway; Chris Clough; Louise Jameson (Out/TARDIS) **Ar** Timelash **Ts** The Abominable Snowmen 5 **Ft** The Five Doctors Special Edition; Michael Wisher tribute **St** Operation Proteus 1 (Roberts/Geraghty)

DWM 232 **It** Matthew Robinson; Richard Martin; Roger Cheveley **Ar** The War Games **Ft** Panopticon 95 **St** Operation Proteus 2 **Tx** The Final Analysis 2

DWM 236 **It** Nicola Bryant; Sheila Ruskin; Bob Baker/Dave Martin **Ar** The Keeper of Traken **Ts** The Highlanders 4 **Ft** The JN-T Memoirs 4; the new Doctor **St** Black Destiny 2 **Tx** The Dragon of Hyacinth Lodge 1 (Barnes)

DWM 240 **It** Philip Segal; Mark Eden **Ar** Marco Polo **Ts** The Evil of the Daleks 4 **Ft** TV Movie review; survey results; the JN-T Memoirs 8 **St** Ground Zero 3

THE AUTON DIARIES

DWM 242 **It** Nicholas Courtney (Out/TARDIS); Chris D'Oyly John **Ar** The Space Pirates **Ts** The Evil of the Daleks 6 **Ft** Class 4G on TV Movie; Doctor Who's 20 greatest moments **St** Ground Zero 5

DWM 243 **It** Frazer Hines; Derek Martinus; Philip Segal (Out/TARDIS) **Ar** Underworld **Ts** The Evil of the Daleks 7 **Ft** Time travel; local groups **St** Doctor Who and the Fangs of Time (Sean Longcroft)

DWM 244 Cybermen special **It** Kevin Clarke; David Banks **Ar** Silver Nemesis **Ft** J'adore/j'accuse the Cybermen; conventions; time travel 2 **St** Endgame 1 (Barnes/Geraghty)

DWM 245 **It** Chris Clough **Ar** The Mind Robber **Ft** The JN-T Memoirs 9; Roots 1; Who stories with the same plot; The High Council on TV Movie **St** Endgame 2

DWM 246 **It** Pennant Roberts **Ar** The Time Warrior **Ft** The future of Doctor Who; Panopticon '96; 20 forgotten functions of the TARDIS; The JN-T Memoirs **St** Endgame 3

DWM 249 **It** Wendy Padbury (Out/TARDIS); Graham Williams **Ar** The Trial of a Time Lord (Parts Five-Eight) **Ft** Cliffhangers; The JN-T Memoirs 13 **St** The Daleks 2 (John Lawrence/Ron Turner); The Keep 2 (Barnes/Geraghty)

DWM 251 **It** Graham Williams; Elisabeth Sladen **Ar** The Romans **Ts** The Macra Terror 1 **Ft** Personality of the Doctor; Doctor Who dictionary; Roots 3 **St** The Daleks 3; Fire and Brimstone 1 (Barnes/Geraghty)

DWM 252 **Ar** The Ambassadors of Death **Ts** The Macra Terror 2 **Ft** Terry Nation tribute; overview of the New Adventures; personality of the Doctor **St** The Daleks 4; Fire and Brimstone 2

DWM 253 **It** Michael Ferguson; Mark Ayres; Peter Moffatt 1 **Ar** The Pirate Planet **Ts** The Macra Terror 3 **Ft** Rebuilding The War Machines; Roots 4; Readers' Survey results **St** The Daleks 5; Fire and Brimstone 3

DWM 254 **It** Yee Jee Tso (Out/TARDIS) Peter Moffatt 2; Tristan de Vere Cole; John Davies **Ar** The Wheel in Space **Ts** The Macra Terror 4 **Ft** The Master; Manopticon 5 **St** The Daleks 6; Fire and Brimstone 4

DWM 258 **It** Tom Baker; Christopher H Bidmead 2 **Ar** Castrovalva **Ft** Roots 6 **St** Tooth and Claw 2 (Barnes/Geraghty)

DWM 260 **It** Bonnie Langford **Ar** The Three Doctors **Ts** The Faceless Ones 1 **Ft** Sydney Newman tribute; Tom Baker vox pops **St** Tooth and Claw 4

DWM 261 **It** Chris Boucher; John Levene (Out/TARDIS); Ian Collier; Paul Jerricho **Ar** Arc of Infinity **Ts** The Faceless Ones 2 **Ft** Companions; Doctor Who CD-Rom

DWM 262 **It** Mary Tamm; Gerard Murphy/Fiona Walker **Ar** The Dominators **Ts** The Faceless Ones 3 **Ft** Doctor Who's London **St** The Final Chapter 1 (Barnes/Geraghty)

DWM 264 **It** Michael E Briant 2; Richard Franklin (Out/TARDIS) **Ar** The Claws of Axos **Ts** The Faceless Ones 5 **Ft** Doctor Who in the USA **St** The Final Chapter 3

DWM 267 **It** Barbara Clegg; Paul Cornell **Ar** Shada **Ft** Spiking the canon **St** Wormwood 2 (Gray/Geraghty)

DWM 268 **It** Mervyn Haisman; Rodney Bennett; Katy Manning (Out/TARDIS) **Ar** The Time Monster **Ft** Sexuality in Doctor Who **St** Wormwood 3

DWM 269 **It** David Fisher; Nerys Hughes/Simon Rouse; Tony Virgo; Christopher Villiers **Ar** The King's Demons **Ft** Doctor Who on Junior Points of View 1 **St** Wormwood 4

DWM 270 **It** Barry Letts; Ken Grieve **Ar** The Twin Dilemma **Ft** The making of Auton 2; Doctor Who on Junior Points of View 2 **St** Wormwood 5

DWM 271 **It** Antony Root; Pamela Salem/Karen Gledhill **Ar** The Invisible Enemy; Mission to the Unknown **Ft** The making of The Ice Warriors Collection **St** Wormwood 6

DWM 272 16 extra pages! **It** Terrance Dicks 1; Waris Hussein; Terry Molloy; Lalla Ward (Out/TARDIS) **Ar** The Daleks' Master Plan **Ft** Further adventures of the Eighth Doctor; watching Master Plan **St** Happy Deathday (Gray/Roger Langridge)

DWM 273 **It** Robert Banks Stewart; Terrance Dicks 2 **Ar** Nightmare of Eden **Ts** The Enemy of the World 1 **Ft** Developing the Third Doctor 1 **St** The Fallen 1 (Gray/Geraghty)

DWM 274 **It** William Russell & Peter Purves **Ar** The Seeds of Death **Ts** The Enemy of the World 2 **Ft** Television take-offs of Who; developing the Third Doctor 2 **St** The Fallen 2

DWM 275 **It** Angela Bruce & Marcus Gilbert; Terrance Dicks 3 **Ar** The Visitation **Ts** The Enemy of the World 3 **Ft** Home-made Who on video; Michael Craze tribute **St** The Fallen 3

DWM 276 **It** Robert Sloman; Malcolm Kohll **Ar** Inside the Spaceship **Ts** The Enemy of the World 5 **Ft** 1960s spin-off stories; Ron Turner tribute **St** The Fallen 4

DWM 277 **It** Andrew Morgan **Ar** Fury From the Deep **Ts** The Enemy of the World 6 **Ft** Watching Who; Missing Adventures novels **St** Unnatural Born Killers (Salmon)

DWM 278 **It** Anthony Read **Ar** Death to the Daleks **Ft** Comic Relief; BBC Video **St** The Road to Hell 1 (Gray/Geraghty)

DWM 279 Free CD! **It** Daphne Ashbrook (Out/TARDIS) **Ar** The Caves of Androzani **Ft** Making Who for a new generation; John Wiles tribute; Doctor Who stage plays **St** The Road to Hell 2

SEX AND THE SINGLE GALLIFREYAN

In *Doctor Who*, all matters even passingly sexual are considered utterly taboo

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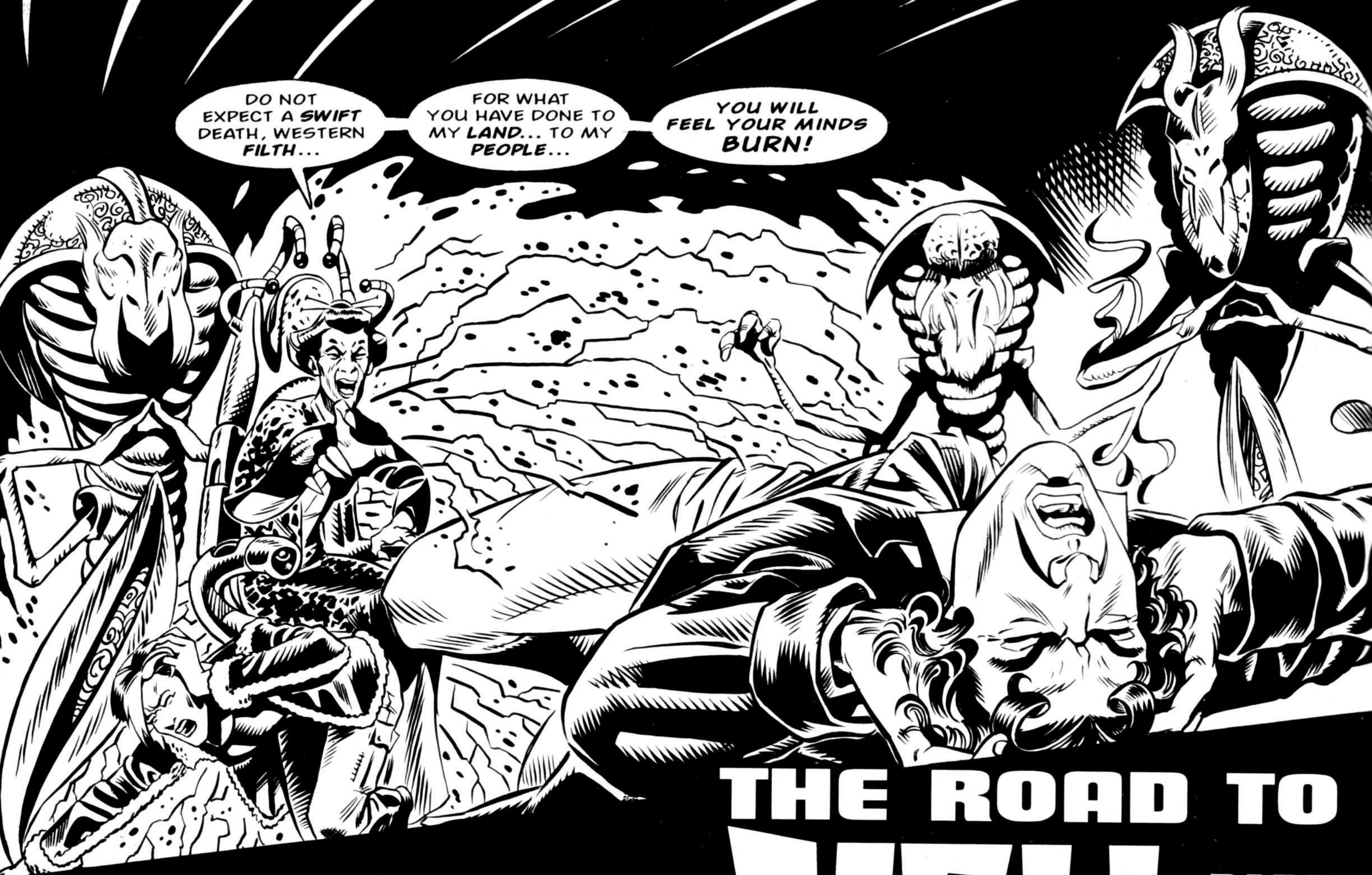
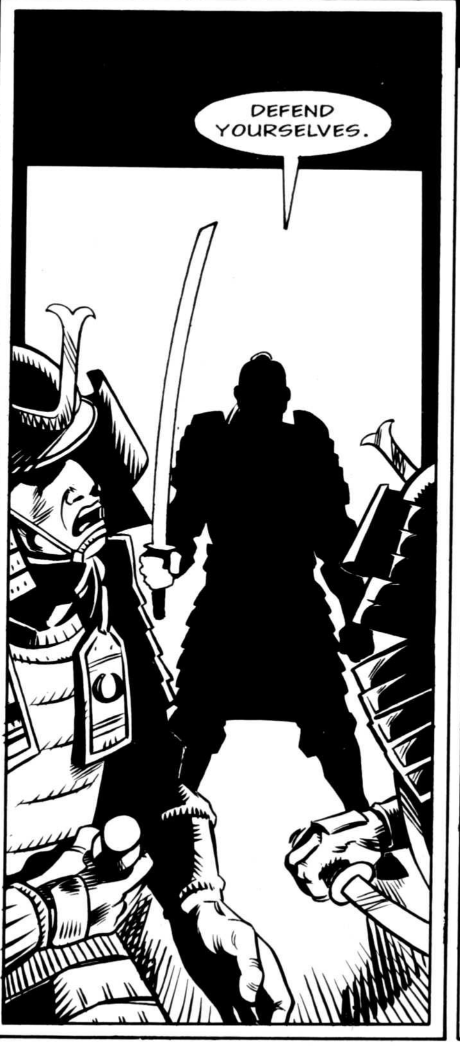
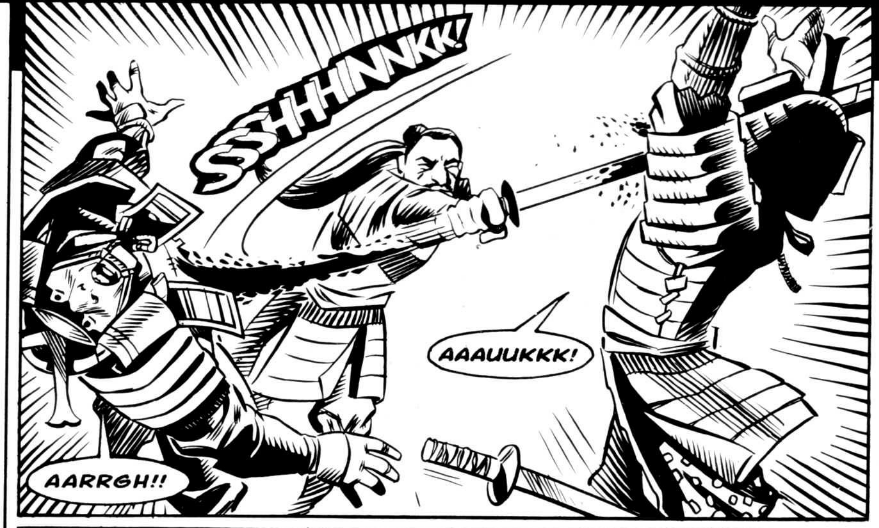
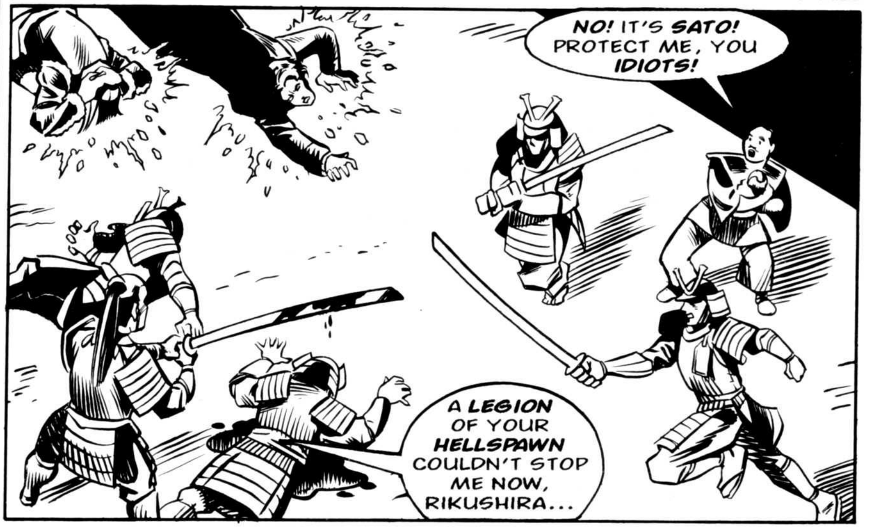

DO NOT EXPECT A **SWIFT** DEATH, WESTERN **FILTH**...
FOR WHAT YOU HAVE DONE TO MY **LAND**... TO MY **PEOPLE**...
YOU WILL FEEL YOUR MINDS **BURN!**

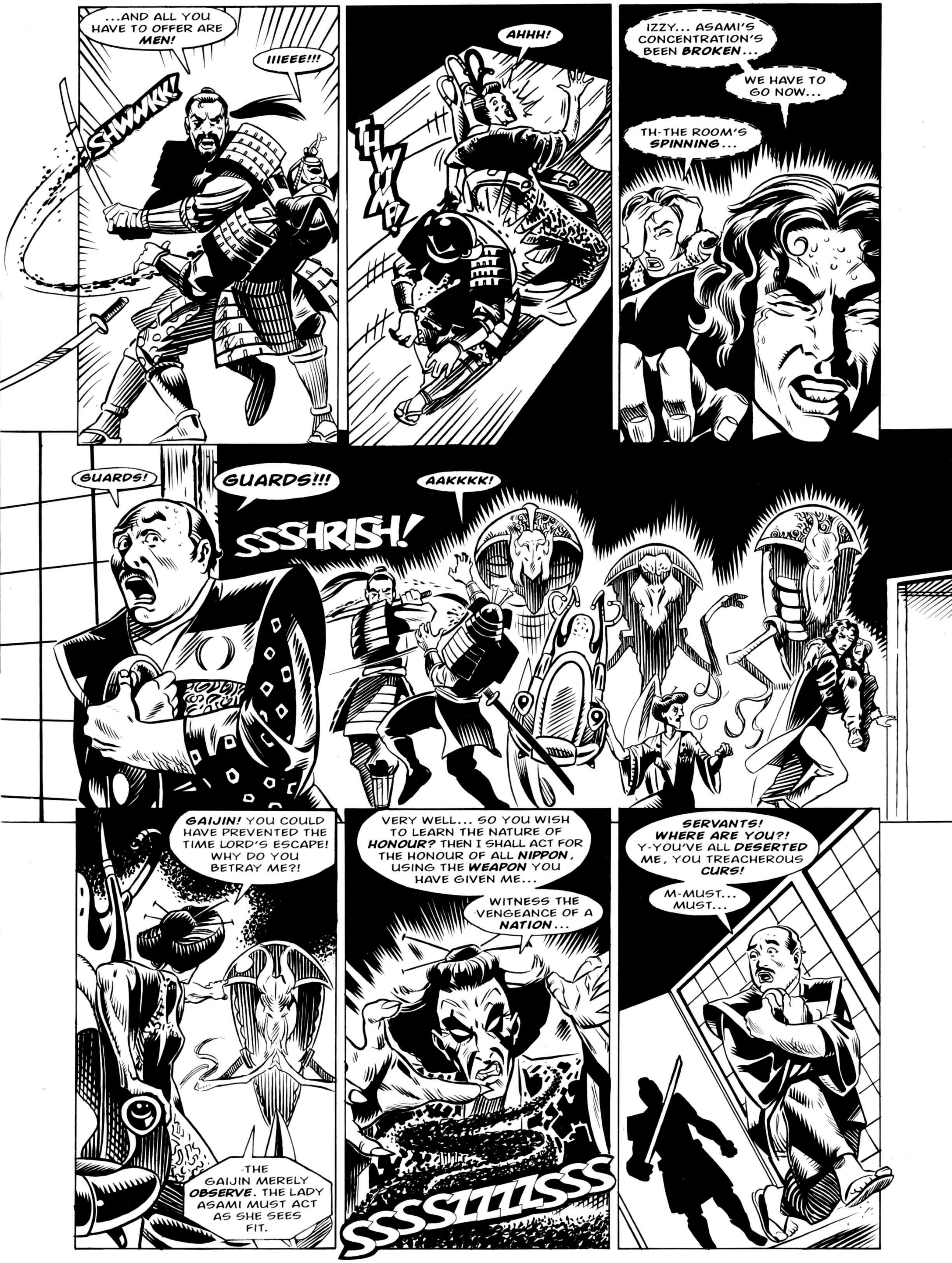
THE ROAD TO HELL PART FOUR

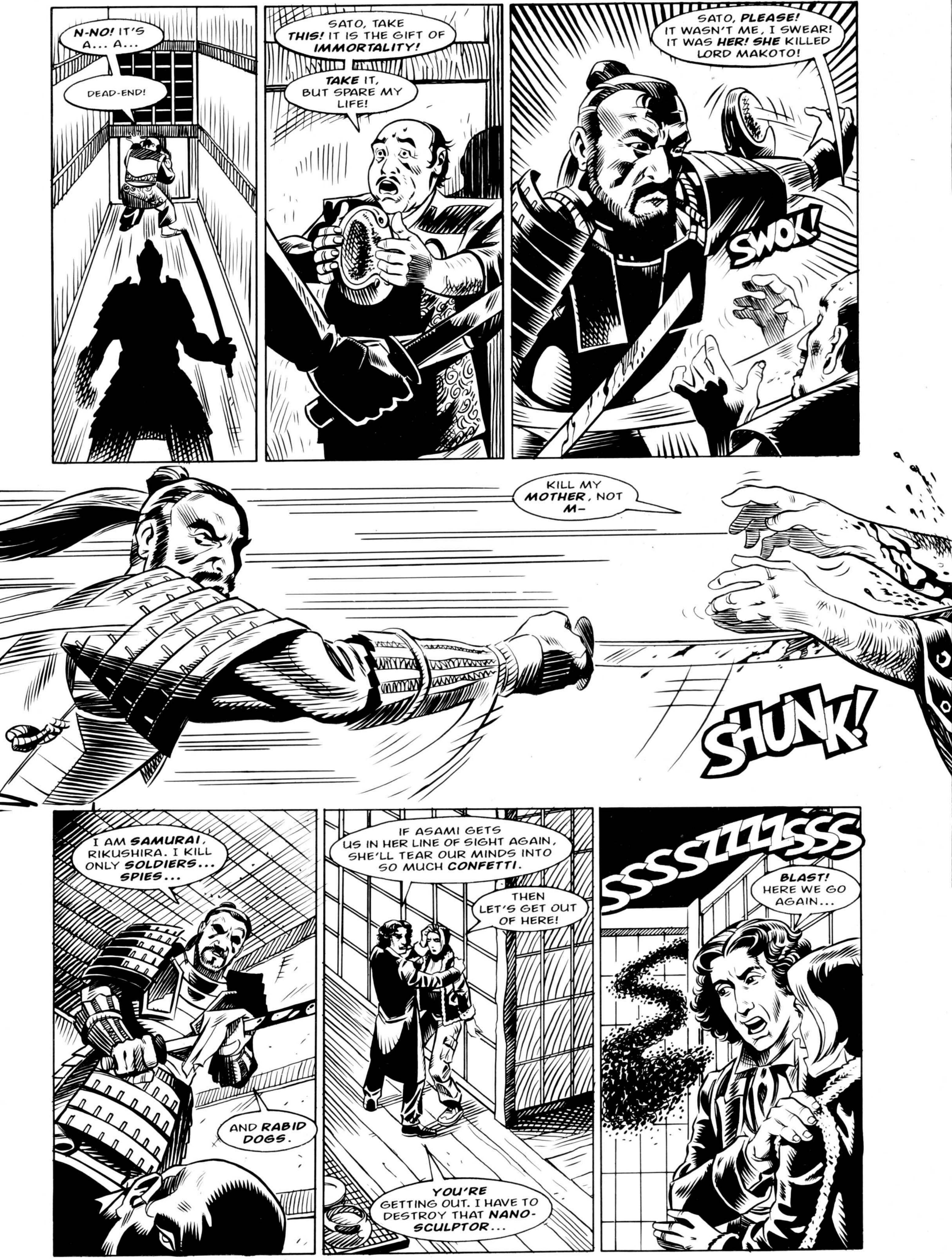
STORY: **SCOTT GRAY**
PENCIL ART: **MARTIN GERAGHTY**
GUEST INKER: **FAREED CHOUDHURY**
LETTERING: **ELITTA FELL**
EDITORS: **GARY GILLATT AND ALAN BARNES**

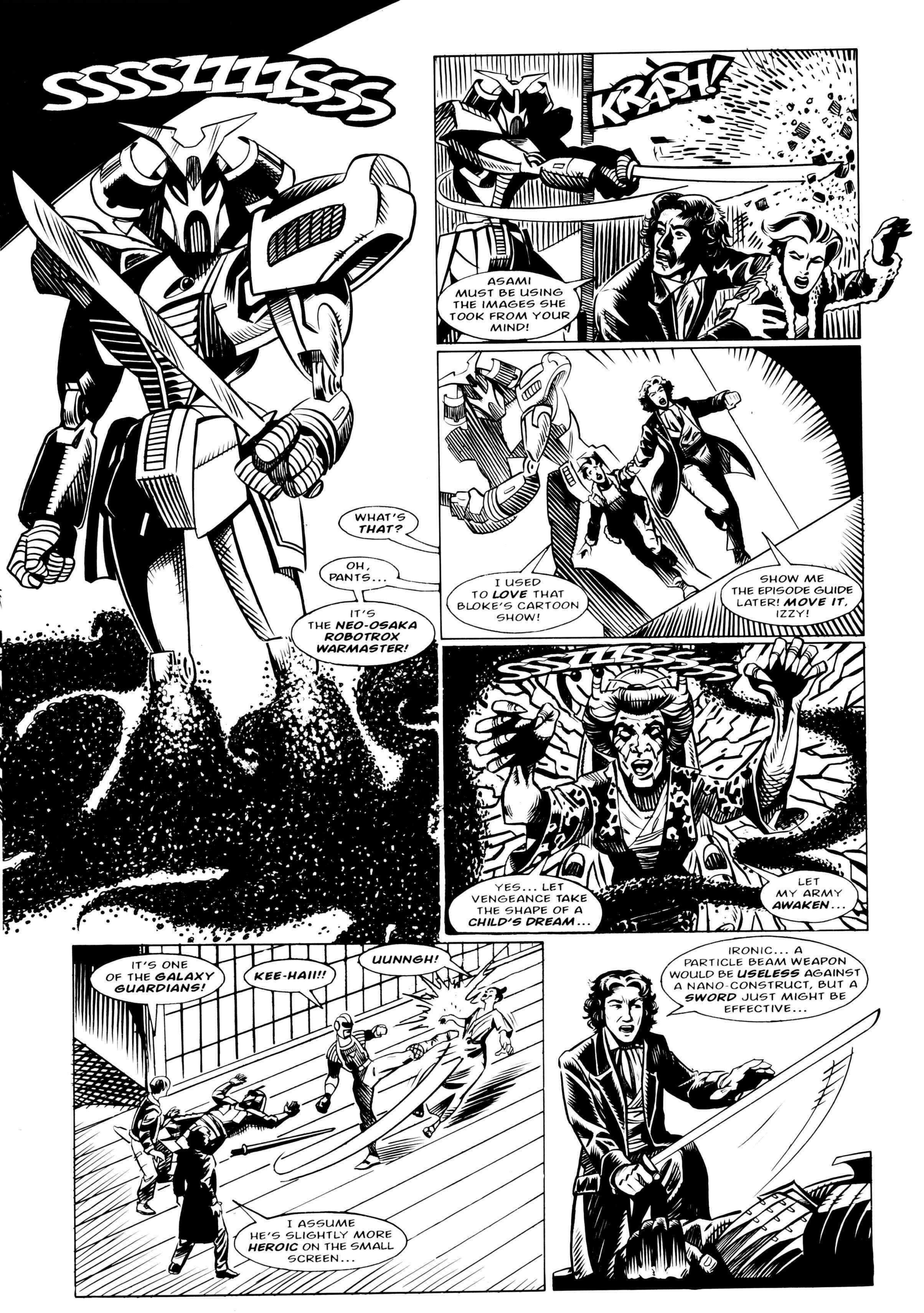

DEFEND YOURSELVES.

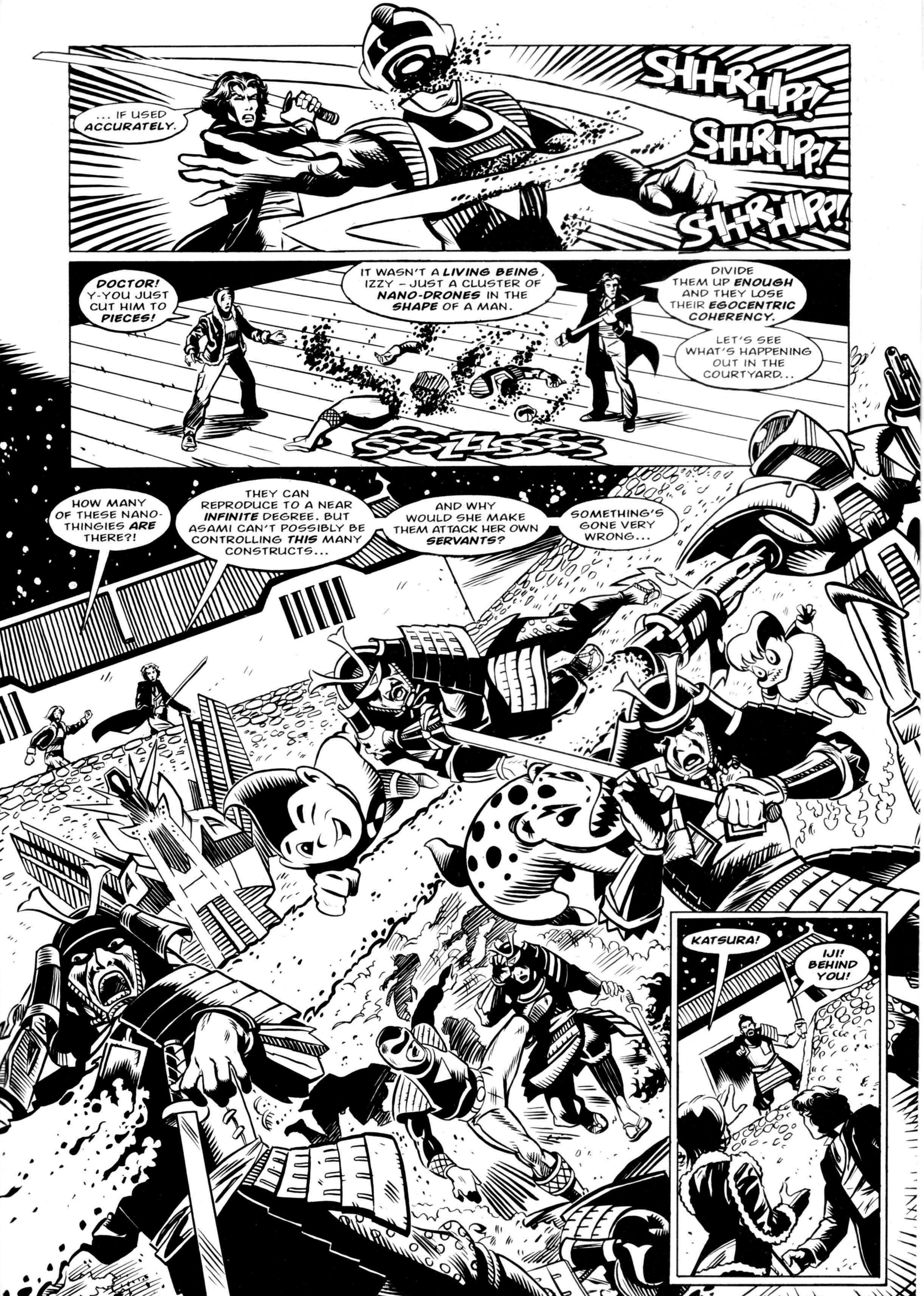

SSHHHNNKK!
AAAUUKKK!
AARRGH!!

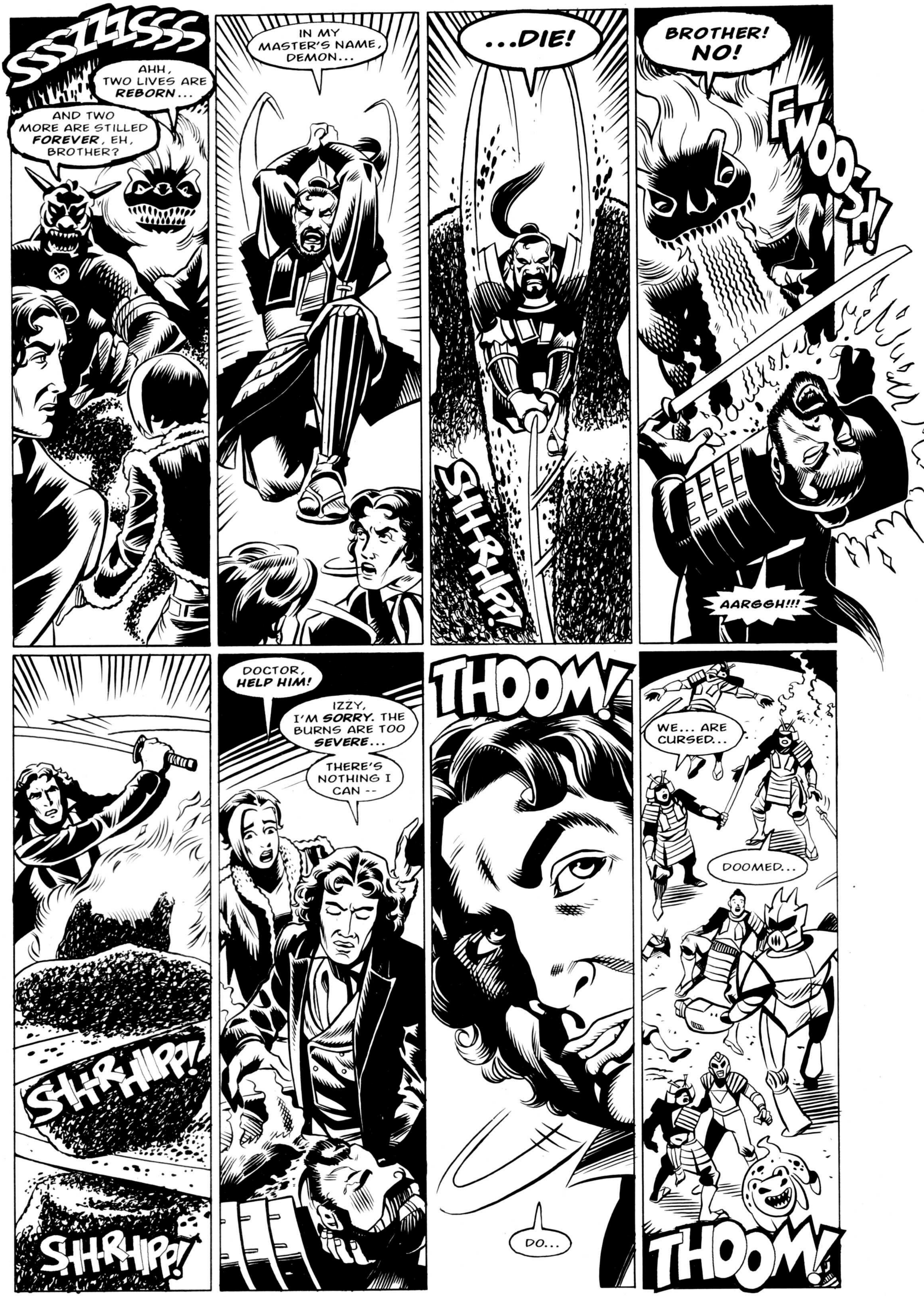

NO! IT'S **SATO!** PROTECT ME, YOU **IDIOTS!**
A **LEGION** OF YOUR **HELLSPAWN** COULDN'T STOP ME NOW, RIKUSHIRA...

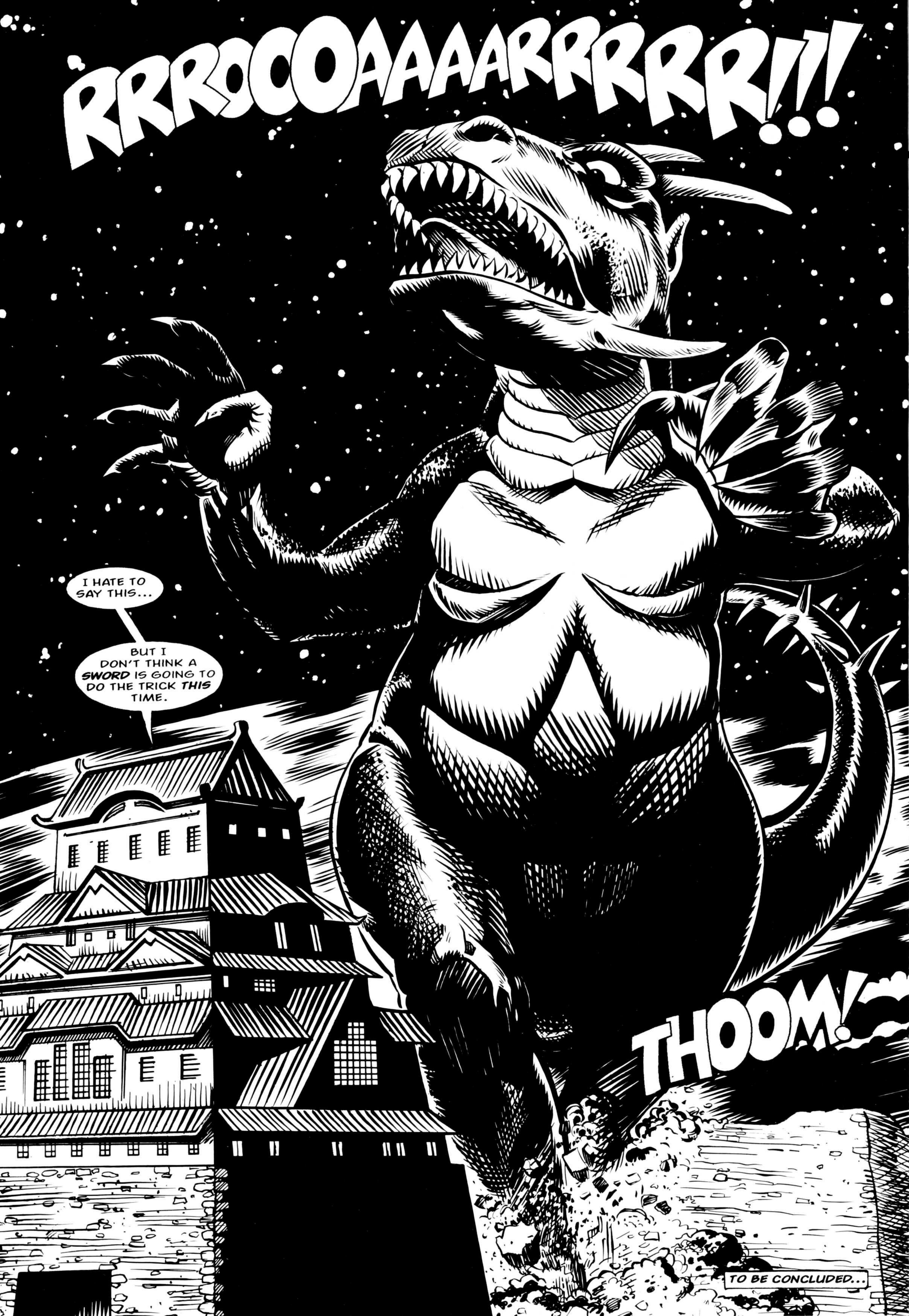

...AND ALL YOU HAVE TO OFFER ARE **MEN**!
IIIEEE!!!
SHWKK!
AHHH!
THWUMP!
IZZY... ASAMI'S CONCENTRATION'S BEEN **BROKEN**...
WE HAVE TO GO NOW...
TH-THE ROOM'S **SPINNING**...
GUARDS!
GUARDS!!!
AAKKKK!
SSSHRISH!
GAIJIN! YOU COULD HAVE PREVENTED THE TIME LORD'S ESCAPE! WHY DO YOU BETRAY ME?!
THE GAIJIN MERELY **OBSERVE**. THE LADY ASAMI MUST ACT AS SHE SEES FIT.
VERY WELL... SO YOU WISH TO LEARN THE NATURE OF **HONOUR?** THEN I SHALL ACT FOR THE HONOUR OF ALL **NIPPON**, USING THE **WEAPON** YOU HAVE GIVEN ME...
WITNESS THE VENGEANCE OF A **NATION**...
SSSSIZZZZSSS
SERVANTS! WHERE ARE YOU?! Y-YOU'VE ALL **DESERTED** ME, YOU TREACHEROUS **CURS!**
M-MUST... MUST...


N-NO! IT'S A... A...
DEAD-END!
SATO, TAKE THIS! IT IS THE GIFT OF IMMORTALITY!
TAKE IT, BUT SPARE MY LIFE!
SATO, PLEASE! IT WASN'T ME, I SWEAR! IT WAS HER! SHE KILLED LORD MAKOTO!
SWOK!
KILL MY MOTHER, NOT M-
SHUNK!
I AM SAMURAI, RIKUSHIRA. I KILL ONLY SOLDIERS... SPIES...
AND RABID DOGS.
IF ASAMI GETS US IN HER LINE OF SIGHT AGAIN, SHE'LL TEAR OUR MINDS INTO SO MUCH CONFETTI.
THEN LET'S GET OUT OF HERE!
YOU'RE GETTING OUT. I HAVE TO DESTROY THAT NANO-SCULPTOR...
SSSSZZZZSSS
BLAST! HERE WE GO AGAIN...


SSSSZZZZSSSS
KRASH!
ASAMI MUST BE USING THE IMAGES SHE TOOK FROM YOUR MIND!
WHAT'S *THAT*?
OH, PANTS...
IT'S THE ***NEO-OSAKA ROBOTROX WARMASTER!***
I USED TO ***LOVE*** THAT BLOKE'S CARTOON SHOW!
SHOW ME THE EPISODE GUIDE LATER! ***MOVE IT***, IZZY!
SSSZZZSSSS
YES... LET VENGEANCE ***TAKE*** THE SHAPE OF A ***CHILD'S DREAM***...
LET MY ARMY ***AWAKEN***...
IT'S ONE OF THE ***GALAXY GUARDIANS!***
KEE-HAII!!
UUNNGH!
I ASSUME HE'S SLIGHTLY MORE ***HEROIC*** ON THE SMALL SCREEN...
IRONIC... A PARTICLE BEAM WEAPON WOULD BE ***USELESS*** AGAINST A NANO-CONSTRUCT, BUT A ***SWORD*** JUST MIGHT BE EFFECTIVE...


... IF USED **ACCURATELY.**
SHH-RHIPP!
SHH-RHIPP!
SHH-RHIPP!
DOCTOR! Y-YOU JUST CUT HIM TO **PIECES!**
IT WASN'T A **LIVING BEING**, IZZY – JUST A CLUSTER OF **NANO-DRONES** IN THE **SHAPE** OF A MAN.
DIVIDE THEM UP **ENOUGH** AND THEY LOSE THEIR **EGOCENTRIC COHERENCY.**
LET'S SEE WHAT'S HAPPENING OUT IN THE COURTYARD...
SSSZZSSS
HOW MANY OF THESE NANO-THINGIES **ARE** THERE?!
THEY CAN REPRODUCE TO A NEAR **INFINITE** DEGREE. BUT ASAMI CAN'T POSSIBLY BE CONTROLLING **THIS** MANY CONSTRUCTS...
AND WHY WOULD SHE MAKE THEM ATTACK HER OWN **SERVANTS?**
SOMETHING'S GONE VERY WRONG...
KATSURA!
IJI! BEHIND YOU!


SSSZZZSSS
AHH, TWO LIVES ARE REBORN...
AND TWO MORE ARE STILLED FOREVER, EH, BROTHER?
IN MY MASTER'S NAME, DEMON...
...DIE!
SHHRHIPP!
BROTHER! NO!
FWOOSH!
AARGGH!!!
SHHRHIPP!
SHHRHIPP!
DOCTOR, HELP HIM!
IZZY, I'M SORRY. THE BURNS ARE TOO SEVERE...
THERE'S NOTHING I CAN --
THOOM!
DO...
WE... ARE CURSED...
DOOMED...
THOOM!


RRROOOAAAARRRRRR!!!
I HATE TO SAY THIS...
BUT I DON'T THINK A **SWORD** IS GOING TO DO THE TRICK **THIS** TIME.
THOOM!
TO BE CONCLUDED...

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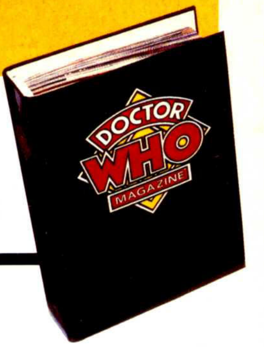

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The DWM 281 Crossword

Five lucky readers can each win a pair of this month's BBC Books novels, *Interference* Books One and Two, in our crossword competition. All you have to do is identify which Doctor Who baddie's name has been scrambled among the shaded squares, jot it down on a postcard and send it to DWM 281 CROSSWORD at the editorial address on page 6.

Set by Horus

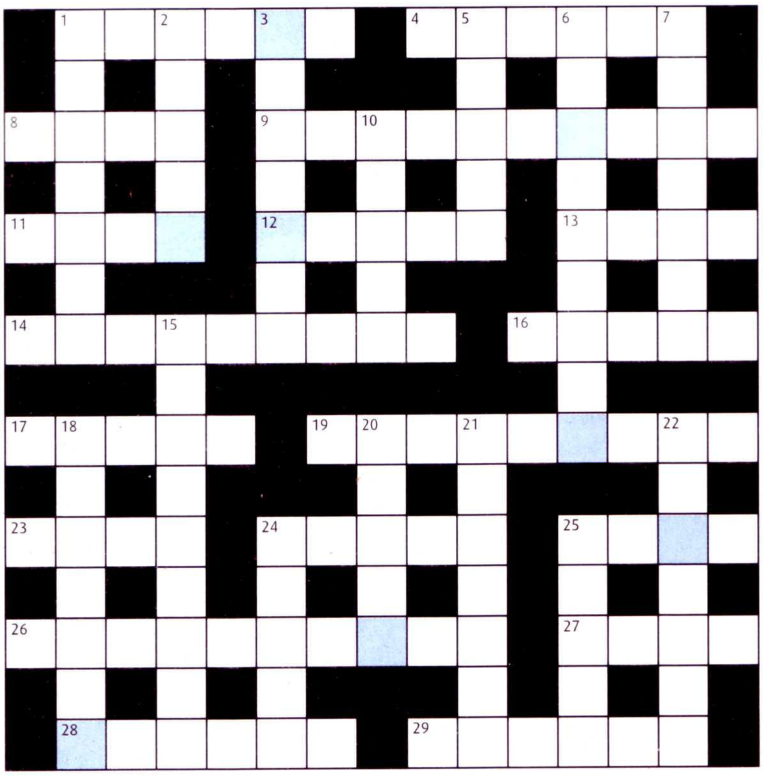
sponsored by BBC Books

Across

1 A Macra, foreign alias of 19 across [6]
4 Detective Inspectors surround Palestinian group in original home of 19 across [6]
8 One who employs Scibus erred some [4]
9 Thrilling Sixties comedy characters: Trojan Horse added initially, Mike Myers therefore taken out [4,6]
11 Desolate planet: it's rank about [4]
12 Dalek slave: goon, right? Wrong! [5]
13 Managed one Time Lady [4]
14 Original (President, we hear) is, at first, Pandak, Runcible, Engin, Castellan, Engin again, then Dent [9]
16 Granny Martha has top tip – rely backwards on [5]
17 Companion: a doctor? Spell it out – I see! [5]
19 *Y viva*! Fine remix for *Stones* swinger [6,3]
23 Kraal, losing article, upset neo-Nazi [4]
24 A brush with Yeti might be this! [5]
25 Boorish Captain has company at the Corral [4]
26 Companion, endless Marxist, portrayed 19 across [5,5]
27 Some foul air in creature's den [4]
28 22nd century black marketeer has a ton? Sh, keep it in [6]
29 Disco, bierkeller – a General's found within [6]

Down

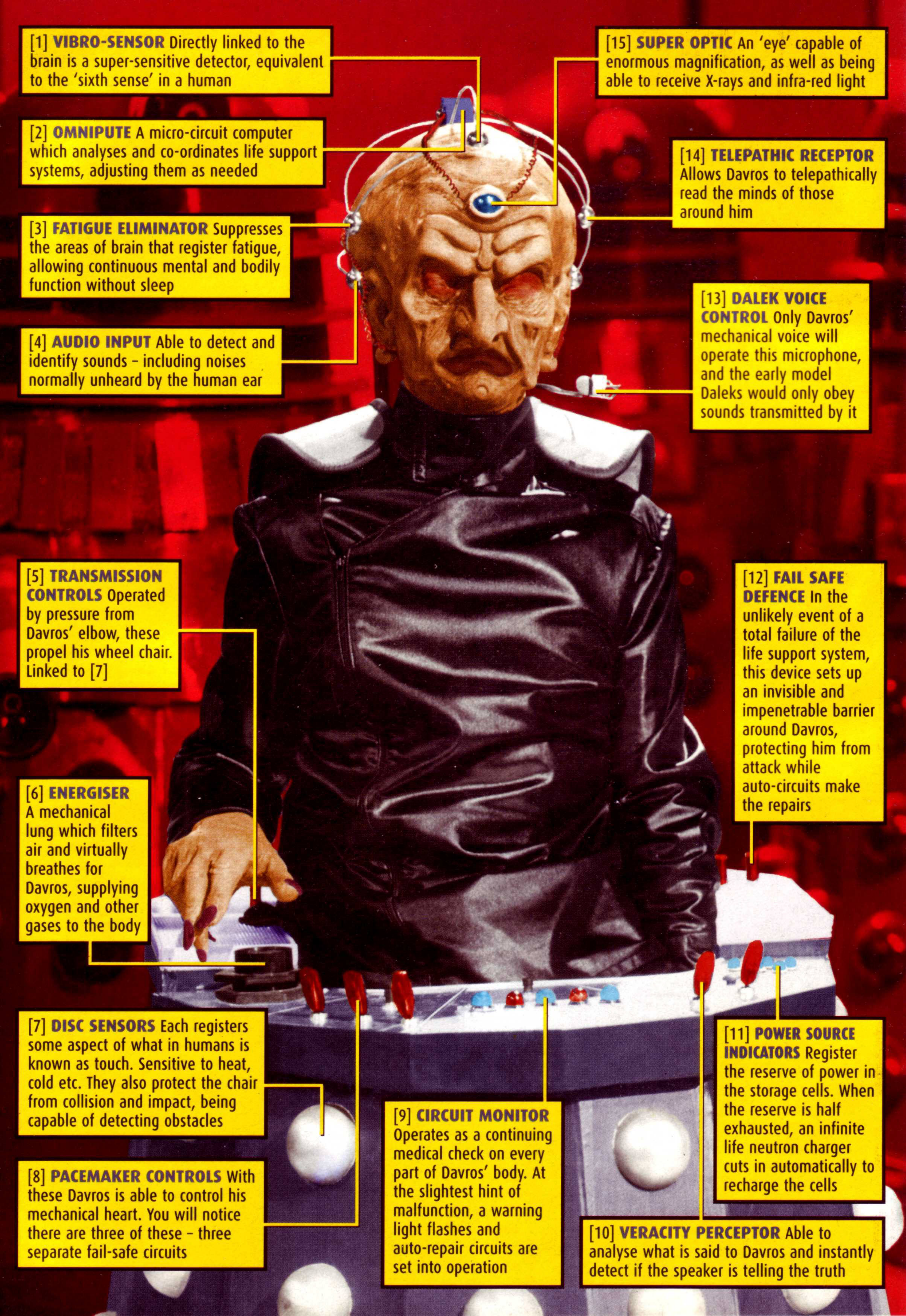
1 SAS rice scattered shows real name of 19 across [7]
2 Raddled old crone: Mena, right? Wrong! [5]
3 Odd, Carole Ann is friend of 19 across [7]
5 I had contracted my French for troglodytic man [5]
6 Nay, trek back up to LA for native like Sarn [9]
7 Cower after small fictitious Stone [7]
10 Thal sent on mission? Thanks, Reagan! [5]
15 Ancient alias of 19 across: Cilla muddled every one [9]
18 Luca goes the wrong way in a road back for a fictional fiend with a robot double [7]
20 Part of cake – favoured by Izlyr, maybe? [5]
21 Morton, icy through and through? That's like paradise [7]
22 A kiss on bottomless item gets an alien gift [7]
24 Vampiric monsters' bloody prefix! [5]
25 Tribesman has taxi holding 51 Romans [5]



Solution to DWM 279 Crossword

Across
1 General Chellak
7 Bacon
9 Adrasta
10 Latep
12 Ioniser
13 Roberta Tovey
14 Peter Cushing
18 Garrett
20 Auton
22 Venture
23 Ogron
24 Androids of Tara

Down
1 Gebek
2 Run
3 Harrison Chase
4 La sante
5 Adams
6 Scarring
8 Calib
9 Alpha Centauri
11 Tor
13 Renegade
15 Eleanor
16, 23 Set off
17 Inner
19 Ravon
21 Tanha



[1] **VIBRO-SENSOR** Directly linked to the brain is a super-sensitive detector, equivalent to the 'sixth sense' in a human

[2] **OMNIPUTE** A micro-circuit computer which analyses and co-ordinates life support systems, adjusting them as needed

[3] **FATIGUE ELIMINATOR** Suppresses the areas of brain that register fatigue, allowing continuous mental and bodily function without sleep

[4] **AUDIO INPUT** Able to detect and identify sounds – including noises normally unheard by the human ear

[5] **TRANSMISSION CONTROLS** Operated by pressure from Davros' elbow, these propel his wheel chair. Linked to [7]

[6] **ENERGISER** A mechanical lung which filters air and virtually breathes for Davros, supplying oxygen and other gases to the body

[7] **DISC SENSORS** Each registers some aspect of what in humans is known as touch. Sensitive to heat, cold etc. They also protect the chair from collision and impact, being capable of detecting obstacles

[8] **PACEMAKER CONTROLS** With these Davros is able to control his mechanical heart. You will notice there are three of these – three separate fail-safe circuits

[9] **CIRCUIT MONITOR** Operates as a continuing medical check on every part of Davros' body. At the slightest hint of malfunction, a warning light flashes and auto-repair circuits are set into operation

[10] **VERACITY PERCEPTOR** Able to analyse what is said to Davros and instantly detect if the speaker is telling the truth

[11] **POWER SOURCE INDICATORS** Register the reserve of power in the storage cells. When the reserve is half exhausted, an infinite life neutron charger cuts in automatically to recharge the cells

[12] **FAIL SAFE DEFENCE** In the unlikely event of a total failure of the life support system, this device sets up an invisible and impenetrable barrier around Davros, protecting him from attack while auto-circuits make the repairs

[13] **DALEK VOICE CONTROL** Only Davros' mechanical voice will operate this microphone, and the early model Daleks would only obey sounds transmitted by it

[14] **TELEPATHIC RECEPTOR** Allows Davros to telepathically read the minds of those around him

[15] **SUPER OPTIC** An 'eye' capable of enormous magnification, as well as being able to receive X-rays and infra-red light

Thrilling adventures in Time and Space

PART FOUR DOCTOR WHO DISCOVERS . . .

Look and learn

Throughout the 1970s, Doctor Who apocrypha took a distinctly educational bent. Chris Howarth and Steve Lyons swot up on the subject . . .

Doctor Who changed in the 1970s – in the eyes of merchandisers, at least. Suddenly, they realised that there was more to the show than just those pepper-pot things with eyestalks; that, in fact, it boasted a central character who was also quite interesting. So, soon enough, from beneath a trademarked shock of white hair, Jon Pertwee's eyes were staring out at us from the covers of notepads, books, jigsaw puzzles and Target novelisations – and, thanks to Sugar Smacks, even over the breakfast table.

At first, however, new off-screen adventures were largely confined to two 1960s holdovers: Polystyle's TV Comic and World Distributors' annuals. It was business as usual for the latter, with the same mix of text stories, pointless features and comic strips that had filled the 1960s editions – though at least there was now no need for World to concoct companions of its own. The mainstays of the Pertwee/UNIT era came as a package, and that included the Master (Roger Delgado's urbane portrayal of this arch-villain was understandably popular with merchandisers, who stuck with established continuity by not having him try to take over worlds other than Earth, where the Doctor was conveniently placed to thwart his ambitions).

Pertwee's unremarkable debut annual appeared in 1970. The following year, however, World fomented *Doctor Who*'s most enduring mystery by failing to publish the anticipated 1972 edition. What could have happened? Contractual problems? A failure to devise enough mind-taxing puzzles? Or did they simply forget? Thankfully, the Third Doctor returned to feature in another three annuals. The stories therein are a mundane lot, though perhaps it's worth mentioning the appearance of a deadly robotic Kelad in the story *Hunt to the Death* in the 1973 edition. One might suspect that someone had just rearranged the letters in 'Dalek', except that that would be a stupid thing to do. The following year saw an appearance by the Dæmons, in the comic strip *Menace of the Molags* – although they aren't identified as such, and the Doctor and Jo don't recognise them. In fact, the devilish creatures seem uncommonly nice, having visited Earth to help fight some alien dinosaurs. This volume also contains the strip *Dead on Arrival*, an all-too-rare (for *Doctor Who*, anyway) parallel universe story which happens to kill off versions of the Doctor and Jo.

Fortuitous timing saw to it that the Third Doctor was particularly well-served in the comics department – at least, he was once his initial stint in *TV Comic* was cut short by the advent of a glossy new Polystyle publication, aimed at an older audience. The new-look Doctor of the 1970s was a man of action – and, as such, he was perfectly suited to feature in the pages of *Countdown* and its eventual successor, *TV Action*. Arguably, the peak of his comic strip career came when he was promoted to the front cover slot of the latter.

Indeed, so enamoured of *Doctor Who* was Polystyle that it issued two Holiday Specials devoted to the programme. The first, published in 1973 and a bargain at 10p, was a superb mix of articles, behind the scenes features, pin-ups and even an introduction by Jon Pertwee. There were stories too, of course, including two new comic strips: *Fogbound*, in which the Master shrouds the English seaside town of Tadcaster in fog (such unspeakable evil) and *Secret of the Tower*, which has the Doctor display all but superheroic strength in order to break out of a padlocked pillory. The most notable of the special's contents, however, is the text story *Smash Hit*, in which millions of teenagers are compelled to make their way to Stonehenge – a plotline with remarkable similarities to that of Nigel Kneale's concluding Quatermass chapter, then still five years away from broadcast (but already scripted!).

The following year's Holiday Special saw a price increase to 13p, and the disappointment didn't end there. Sadly the era of *Countdown/TV Action* had been all-too-brief, and the 1974 special was officially a *TV Comic* spin-off. This is reflected in its more childish contents, and particularly in the cartoony artwork of the comic strips. The magazine features three strips: *Doomcloud*, *Perils of Paris* and *Who's Who?*. Only the latter is really worthy of mention – it's a not-quite-as-rare-as-we-suspected parallel universe story in which the Doctor and Sarah Jane encounter evil doubles of themselves.

One extra-televisual story not from an annual or comic is *Masterplan Q*, which sees the Doctor and Jo foil the Master's attempt to conquer the world using yet more alien dinosaurs (presumably they'd already put paid to Masterplans A to P). This 15-part tale, courtesy of Nestles, is to date the only *Doctor Who* adventure recounted on the back of chocolate wrappers (a follow-up Tom Baker set merely profiled the series' regulars), though in fact the captioned illustrations aren't too far removed from the comic strip format, being in the style of Rupert Bear.

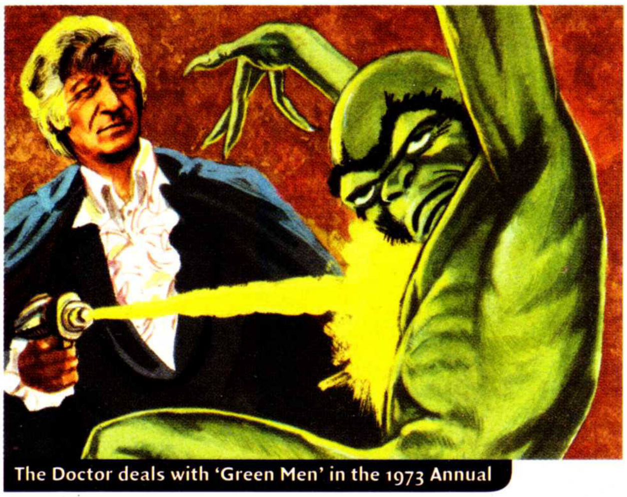
Despite featuring in three TV serials during the Third Doctor's reign, the Daleks kept a low off-screen profile. They appeared in the comics a few times, but neither as frequently nor as prominently as had once been the case. In fact, they were most visible in reprints of their *TV21* glory days, which admittedly popped up everywhere. For a time, it looked as if the Doctor's greatest foes had conceded the spin-off war – but, of course, they were simply awaiting a chance to strike back.

In 1973, Terry Nation himself was enticed from his poolside lounger to spearhead a new offensive. *We Are the Daleks!*, written for the *Radio Times Special* celebrating *Doctor Who*'s tenth anniversary, features the Doctor, but only in a short introductory scene. For the most part, it is rooted in the off-screen Dalek universe of the 1960s [see **DWM** 276] – a universe in which planets such as Venus and Mars have been colonised by humanity, with neither temperature nor atmosphere nor miffed Ice Warriors standing in our way. The hero of the piece is

WEEK ENDING AUGUST 18th, 1973
Issue No. 131
5p
TV ACTION
DOUBLE PAGE PICTURE
THE CARPENTERS
DR. WHO
in
THE UNHEARD VOICE

The Doctor's 1970s strip career peaked in the pages of TV Action

The New
5p
TV ACTION
This week's BIG Picture Story
DR. WHO
Who is the enemy?

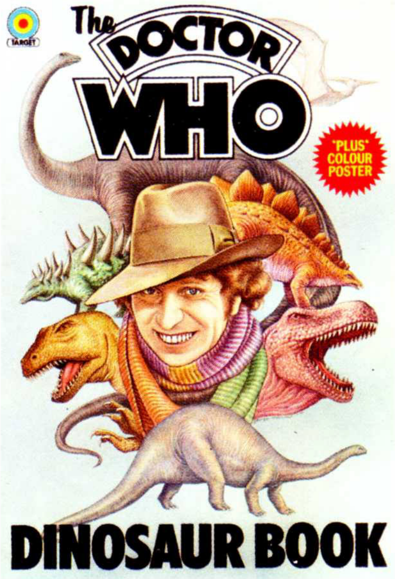


The Doctor deals with 'Green Men' in the 1973 Annual

Joel Kendon, a geologist – although, as he works in space, he is naturally a 'space geologist'. His expedition to claim Ollendorf 2's rich reserves of Exxtellium goes a tad awry when the Daleks turn up and kill everybody; Kendon finds missing anthropologist Bryant Anderson and, reading his notes, learns an incredible truth. The Daleks, you see, can trace their lineage back to a group of primates who were kidnapped from Earth and had their evolution accelerated by nosy scientists from the planet Halldon.

They are what the human race will become in a million years' time. And that's official.

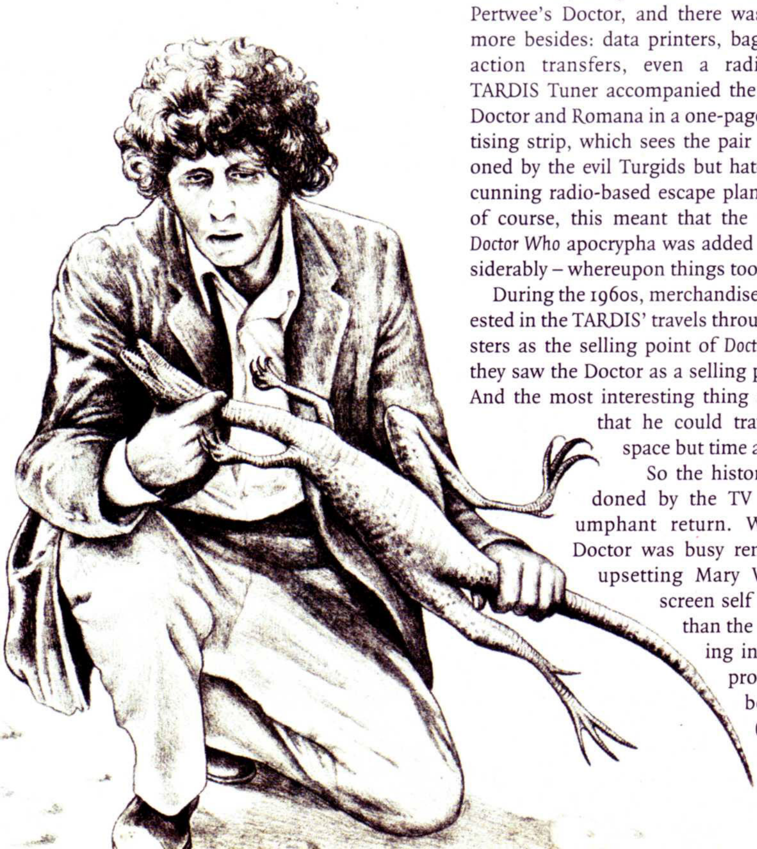
Any child gullible enough to read a history book just for the Doctor's presence could learn all sorts of things



Nation also penned a short story for the *London Evening Standard* the following year. In *The Secret Invasion*, four kids stumble upon Dalek activity in the London underground, erstwhile home to the Yeti. Presumably as a concession to the medium in which the story saw print, Nation introduces a little bit of politics into the narrative, thus giving us the only *Doctor Who* appearance of Roy Jenkins MP.

However, the Doctor nipped any hopes of a Dalek comeback in the bud by regenerating into Tom Baker. Ratings show that the Fourth Doctor was an immediate success, and the vast amount of merchandise produced during his tenure only confirms this. Items that featured his face/floppy hat/scarf just about emulated everything that tied in with Pertwee's Doctor, and there was much more besides: data printers, bagatelles, action transfers, even a radio (the TARDIS Tuner accompanied the Fourth Doctor and Romana in a one-page advertising strip, which sees the pair imprisoned by the evil Turgids but hatching a cunning radio-based escape plan). And, of course, this meant that the tally of *Doctor Who* apocrypha was added to considerably – whereupon things took an unexpected turn.

DOCTOR WHO DISCOVERS EARLY MAN
DOCTOR WHO DISCOVERS THE CONQUERORS
DOCTOR WHO DISCOVERS SPACE TRAVEL
DOCTOR WHO DISCOVERS INVENTORS
COLOUR POSTER INSIDE



During the 1960s, merchandisers had only been interested in the TARDIS' travels through space, seeing monsters as the selling point of *Doctor Who*. Now, though, they saw the Doctor as a selling point in his own right. And the most interesting thing about the Doctor was that he could travel not only through space but time as well . . .

So the historical story, long abandoned by the TV series, made its triumphant return. Whilst the on-screen Doctor was busy remaking old films and upsetting Mary Whitehouse, his off-screen self enjoyed nothing more than the chance to go sightseeing in Earth's past. And he proceeded to do that, in books, on radio (*Exploration Earth: The Time Machine*), in his own set of Top Trump cards (in which he gathered a 'Legendary Legion' to combat a team-up of his most popular foes, except the Daleks) and in another newspaper.

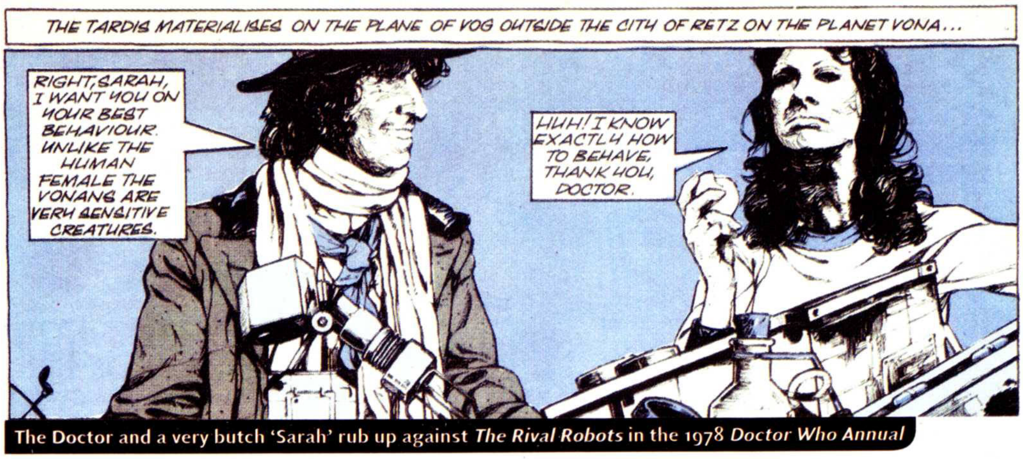
The *Daily Mirror*'s 1976 prose tale *Doctor Who and the Hell Planet* has the Fourth Doctor gadding about on a primeval world in turmoil. Actually, it isn't a strict historical story, as a group of would-be colonists turn up too – but the intended shock denouement, in which the Hell Planet turns out to have been Earth all along, is unlikely to have surprised anyone. Nevertheless, the tale does have a certain official feel to it, by virtue of the fact that it was written by Terrance Dicks. By the way, it was illustrated by Martin Asbury, occasionally of *TV Comic* but better known nowadays as a storyboard artist on Alien and Bond movies.

More forays into our world's formative years were provided courtesy of Target Books. Realising, like World and Nestlés before them, that dinosaurs were popular but could no longer be used on TV for fear of embarrassing effects, they came up with the idea of the *Doctor Who Dinosaur Book* and got the ubiquitous Terrance Dicks to write it. Dicks' informative text takes the form of a monologue delivered by the Doctor to his new companion, the reader. It's just like being there.

The *Dinosaur Book* spawned the *Doctor Who Discovers . . .* series. Any child gullible enough to read an entire history book just because it was linked by a vague, not-quite-coherent *Doctor Who* story could join their curly-haired hero in 'discovering' all manner of things – *Prehistoric Animals* (ie, dinosaurs), *Early Man*, *Strange and Mysterious Creatures*, *The Conquerors* and *Space Travel*. Sadly, not many children were that gullible, particularly once the dinosaur-related potential of the format was exhausted. Falling sales forced Target to bring the series to a sudden conclusion, just in time to spare us the heart-stopping thrill-fest that would have been *Doctor Who Discovers Miners*. The idea was briefly resurrected, more or less, by Magnet several years on: its *Doctor Who Quiz Books* find the Fifth Doctor lounging around the TARDIS and fielding questions from his companions about *Science*, *Space*, *Magic* and, naturally, *Dinosaurs*. However, that line too was soon discontinued. The off-screen historical was itself consigned to history.

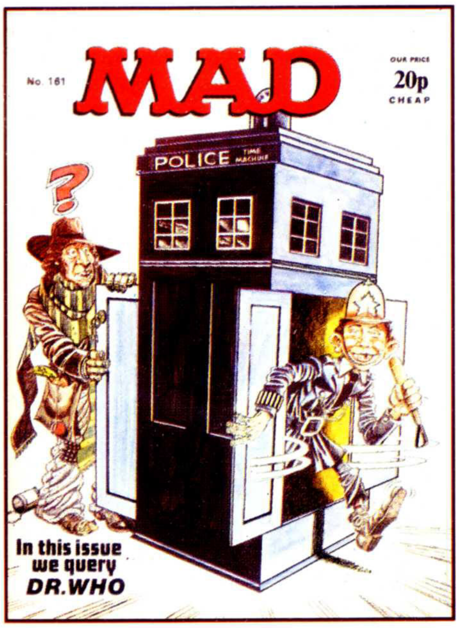
The Fourth Doctor's escapades continued in publications which were well-known, if not loved, by long-standing readers. Faced with increasing competition, the World annuals retaliated by, er, going completely up the wall. It often seemed that their writers had never seen *Doctor Who* at all, but at least the apparently drug-induced artwork of the mid-1970s editions – not to mention the crazed tales of Eye Spiders, Sinister Sponges and, of course, Mongs therein – gave us all a good laugh [see Gary Gillatt's *Doctor Who: From A to Z* for more].

Meanwhile, over at Polystyle, the Doctor was facing his greatest challenge yet: stuck back in the pages of *TV Comic* with no obvious means of escape. Fortunately, the run did provide a couple of semi-highlights for collectors: the 'Mighty Midget' *Doctor Who Comic* (which came as a free gift when, in 1976, the failing juvenile paper tried to reinvent itself as *Mighty TV Comic*, but fooled no-


THE TARDIS MATERIALISES ON THE PLANE OF VOG OUTSIDE THE CITY OF RETZ ON THE PLANET VONA...
RIGHT, SARAH, I WANT YOU ON YOUR BEST BEHAVIOUR. UNLIKE THE HUMAN FEMALE THE VONANS ARE VERY SENSITIVE CREATURES.
HUH! I KNOW EXACTLY HOW TO BEHAVE, THANK YOU, DOCTOR.

The Doctor and a very butch 'Sarah' rub up against *The Rival Robots* in the 1978 *Doctor Who Annual*

one) and 1977's *Doctor Who Winter Special: Mighty TV Comic's* [*sic*]. Unfortunately, both shamed themselves by reprinting Pertwee strips with Baker's hair and scarf drawn in, though not so as you wouldn't notice. The *Winter Special* is partly redeemed by its nearly atmospheric text story *The Living Wax*, set in Victorian London; cynics might say that this was just an excuse to use up a convenient batch of stills from *The Talons of Weng-Chiang*, and so would we.



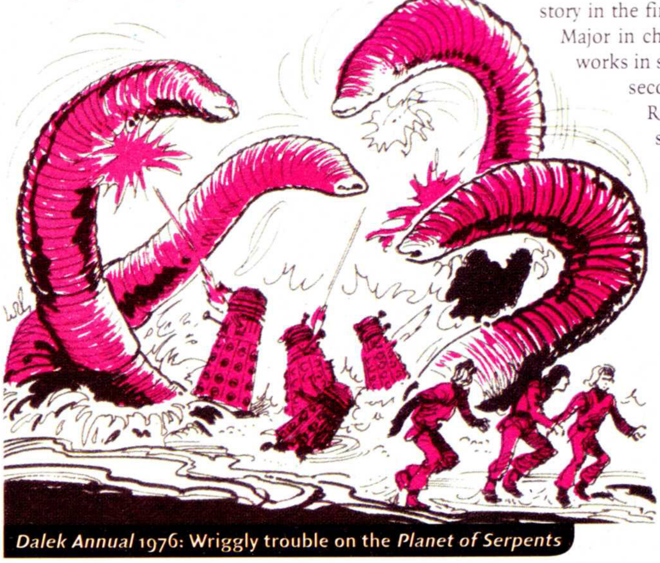
Undoubtedly the best tie-in comic strip of this period came from neither Polystyle nor World. The decidedly unofficial *Doctor Ooh* appeared in the British version of *Mad* magazine. It partnered the good Doctor with companions Hairy and Squarer, in a script by Geoff Rowley which touches on all the usual comedic areas: naff effects, technobabble and a hysterical girl whose clothes fall off [see **DWM** 274 for a more complete list]. The strip was drawn by Steve Parkhouse, later to establish himself as a *Doctor Who* writer par excellence, and it guest starred not one, not two, but four past Doctors, including one who claimed to possess "box office magic". The First Doctor's comment that "This never happened when we had Daleks!" goes to further reinforce the idea that the series had grown beyond its need for the creatures that had made it famous.

However, the Doctor's dominance of high street stores did not go unopposed. A certain story called *Genesis of the Daleks* proved to be a bit popular, and it paved the way for its malevolent co-stars to make a second shot at fame. The mid-to-late 1970s saw the release of a Target *Dalek Special* (in which *The Secret Invasion* was reprinted), an edited soundtrack of *Genesis of the Daleks* on vinyl and, joy of joys, a whole new series of Dalek annuals. The bad news is that these were published by World Distributors – but, happily, the basic competence of the writing suggests that the text stories at least weren't produced in-house.

The material is copyrighted to Terry Nation – and close examination reveals a few very familiar motifs. With various heroes chasing around in time machines, constructing makeshift parascenders to glide up air shafts, planting Dalek bombs on their creators' departing ships and making tape recordings to warn of evil master plans, it begins to look like some unscrupulous hack has recycled elements of Nation's televised scripts to suit himself – so it probably was Nation, after all. The clincher is the usual smattering of creations named after the author: a planet called Terroth, an element called tarron and characters called Tranter, Tarrant and . . . well, Tarrant again (the latter being Cal Tarrant, galactic President).

As usual, Nation assumes that we can't really identify with a bunch of mass-murdering aliens, and so he provides us with human – or at least humanoid – heroes. The most notable of these, the members of the Anti-Dalek Force, are introduced in *Terror Task Force*, the first story in the first annual (dated 1976). Joel Shaw is the Major in charge of the operation – although, as he works in space, he is naturally a 'Space Major'. His seconds-in-command are the Martian girl Reb Shavron and the super-fast, super-strong android Mark Seven, last seen when he was just plain old Seven and fighting alongside Sara Kingdom in the *Dalek Outer Space Book*. The trio go on to make covert landings on a number of planets, sabotaging the operations of their fearsome foes with ridiculous ease.

Nation also favours stories in which Space Major Shaw hears one man's account of a thrilling Dalek encounter. These tales invariably work to restore the creatures' tarnished reputation, by allowing them to win. Predictions of doom and gloom ensue: the Daleks, having found some fab new technology or amassed a secret army or infiltrated Earth by placing their minds in the

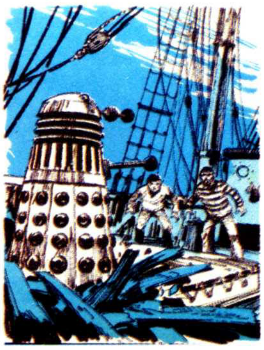


Dalek Annual 1976: Wriggly trouble on the *Planet of Serpents*

Daleks, Dracula & duck-billed platypi

TIMECHASE 1975

Source *Terry Nation's Dalek Annual 1976*
Writer Terry Nation
Characters off the telly Three Daleks
Story Brothers David and Peter sneak into their uncle's laboratory, to have a quick gander at his newly invented Time-Conveyors. Three Daleks burst in, having also sneaked past the guards. Obligingly, they explain their plan to change history, before hot-wiring a Time-Conveyor and dematerialising. Peter and David program the other machine to follow them. They watch as one Dalek is destroyed by German troops during World War I. David pushes a second off the *Marie Celeste*, and the third falls foul of Mount Vesuvius and is buried along with Pompeii. Peter and David retrieve the Time-Conveyor and go home
Continuity Once again, Daleks appear on the *Marie Celeste* in a time machine. The ship's crew are a bit scared, and therefore jump into the sea – well, it worked for them last time [*The Chase*, 1965]. When the unlucky sailors are later kidnapped by aliens from Arcturus, they'll be so addled with fear that they'll die rather than trust the Second Doctor [*The Mystery of the Marie Celeste*, 1969 *Doctor Who Annual* story]

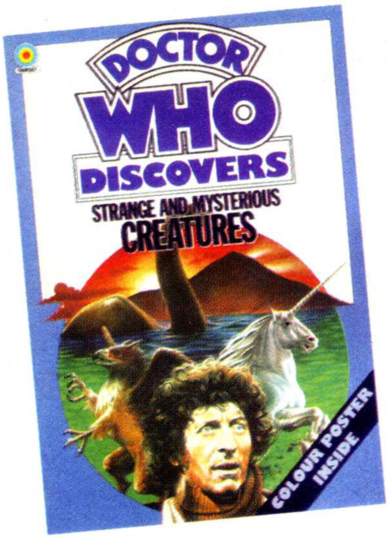


WHO'S WHO 1974

Source *Doctor Who Holiday Special*
Writer None credited
Characters off the telly The Third Dr Who, Sarah Jane Smith
Story Dr Who is giving the TARDIS its 10,000-year service when Sarah distracts him by asking where he keeps the tea. There is a power surge, which seems to do no damage. But Dr Who returns to his cottage to find no tea, no Bessie and a big stash of money. When he sees a solar-powered car and finds the face of Edward IX on the bank notes, he realises he's on a parallel world. Then, gun-toting duplicates of Dr Who and Sarah turn up, looking for their stolen loot. Dr Who takes them into the TARDIS, where he sneakily recreates the power surge. The criminal Doctor and Sarah leave with their booty, unaware that they're now on an Earth populated by club-wielding primitives

Continuity As in previous Polystyle strips, the Third Doctor lives in a country cottage. This cottage must exist in many dimensions, as its silhouette can be seen on the skyline of the primitive world. The TARDIS' temporal equivocator needs liquid mercury. The Doctor explains that it may take a few jumps to get home – so, with a bit of luck, an untold voyage of *Sliders*-esque proportions might have ensued

DOCTOR WHO DISCOVERS STRANGE AND MYSTERIOUS CREATURES 1977



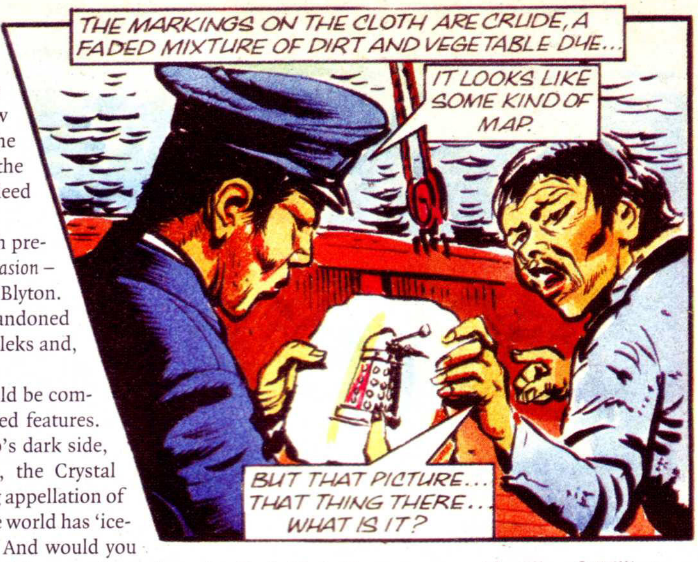
Source Book in the *Doctor Who Discovers . . .* series
Writers Staff at Wyndham Publications; edited by Frank Newman
Characters off the telly The Fourth Doctor, Dracula (well, he was in *The Chase*)
Story The Doctor is busy discovering unusual animals when one of his 'cosmic enemies' turns his thoughts into reality. He seems to have been thinking about classic movie monsters, as he meets King Kong and Dracula. Thinking about harmless mythical creatures instead, he conjures up a unicorn and a centaur. Then he goes back to looking at flying squirrels, sloths, tree-frogs and the like, until his enemy brings him face to face with the very shark that appeared in *Jaws*, before taking him to the Himalayas and Loch Ness
Continuity The Doctor witnessed the discovery of the duck-billed platypus, having followed the Master to 18th-century Europe. He remembers fighting the robotic Yeti, but wonders if a real one might exist too. He sees the Loch Ness Monster but doesn't know what it is, so presumably it isn't the Skarasen (our money's on the Borad). Or it might just be another dinosaur. The Doctor never finds out who his enemy was, nor does he seem to care

bodies of dead humans, are on the verge of victory. What a shame, then, that Shaw never does anything about it, leaving the impressionable reader to assume that the metal meanies from outer space will indeed go on to achieve universal domination.

In addition, the first two annuals each present one story in the vein of *The Secret Invasion* – and, for that matter, the works of Enid Blyton. Modern-day kids investigate spooky abandoned villages and the like, only to run into Daleks and, against all logic, thwart their plans.

And, of course, no Dalek annual would be complete without an assortment of fact-filled features. We are given a unique glimpse of Skaro's dark side, where we might find Serpent Island, the Crystal Continent and an area with the terrifying appellation of the Rocks. Apparently, the Daleks' home world has 'ice-canoes' too – wow, just like Spirodon. And would you believe that the Titanic was sunk by a Dalek super-frost bomb; that their Cyclops Z-Ray could read this article from 2,700 miles into space; and that the Straits of Dover are really a furrow created when a Dalek ship left Earth in 2008 BC? No, neither would we.

Though surprisingly absent from the stories themselves, Yarvelling's main contender for the title of the Daleks' creator appears in the feature *Davros – Genius or Madman*. For the only time, Davros's history is revealed: having been born on the day that war broke out on Skaro, he became the youngest candidate ever to be accepted by the Secret Weapons Research Establishment, but his dreams of joining the Kaled army were quashed when he was crippled in a lab accident. He lived to be over a thousand, by replacing parts of his failing body with mechanical and electrical components (makes you wonder if he created the Cybermen, too). And, in case you needed to know, that chair of his contains a Veracity Perceptor (a lie detector to you and us), a Fail Safe Defence (it generates a force field) and a Telepathic Receptor (er, mind reader). What's more, those famous balls that protrude from Davros's skirt are actually Disc Sensors, and they can detect obstacles too. And his third eye is really a Super Optic, capable of enormous magnification and able to receive X-rays and infrared light. Impressive or what . . .


THE MARKINGS ON THE CLOTH ARE CRUDE, A FADED MIXTURE OF DIRT AND VEGETABLE DYE...
IT LOOKS LIKE SOME KIND OF MAP.
BUT THAT PICTURE... THAT THING THERE... WHAT IS IT?

For four years, Doctor and Daleks vied for supremacy in fans' Christmas stockings – for, even though both were published by World, no crossovers would be countenanced. Well, no official crossovers. It doesn't take a super optic to see that Ed Cowley, hero of the text story *Blockade* in the Dalek annual 1979, is really the First Doctor in a blond wig. It has been speculated that World's chronic shortage of reference material forced artist Paul Mark Tams to use old stills of William Hartnell (this would explain why the alien delegates at an earlier Dalek conference included the Man with the X-Ray Eyes and the robot from *Metropolis*) – but we think the crafty sod was just proving a point. The Doctor could exist without the Daleks, but they couldn't exist without him.

Indeed, not even the television premiere of *Destiny of the Daleks*, the blockbusting sequel to *Genesis*, could persuade World to produce a Dalek annual for 1980. Dalekmania Mk II fizzled out, having proved to be a low-key affair – more a mild Dalekaberration, really. Meanwhile, the Dalek-less *Doctor Who* annuals went from strength to strength, becoming almost half-readable.

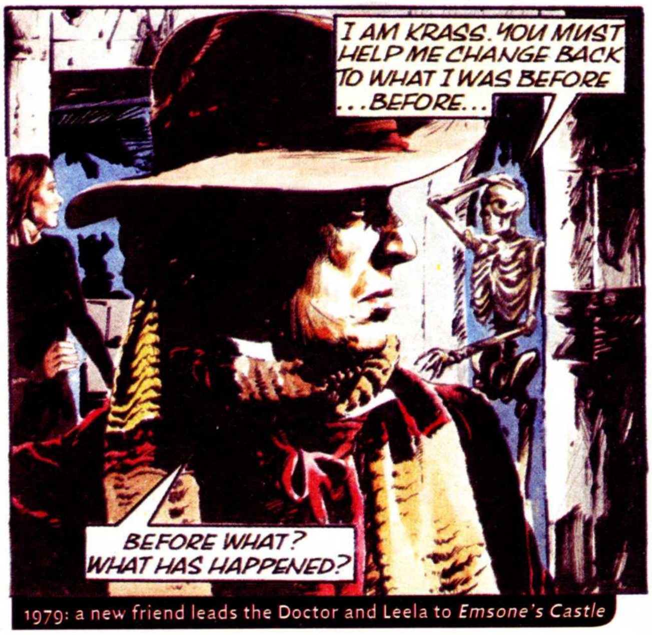
For four years, the Doctor's and the Daleks' Annuals vied for supremacy in fans' Christmas stockings

The Doctor did suffer one setback, though. Oddly, the combination of Baker's head on Pertwee's shoulders wasn't enough to save *TV Comic* from cancellation, and it looked for an awful time like our hero might enter the new decade without a comic to call home. Then, some firm called Marvel stepped in, and 1979 saw the launch of a certain **Doctor Who Weekly**.

The **Weekly**'s debut issue contained the opening instalments of not one but two brand new comic strips. If you haven't seen one of the many publications in which *Doctor Who and the Iron Legion* has been reprinted, then you obviously haven't looked hard enough. Spotted less often, though, is *Return of the Daleks*, in which writer Steve Moore tells of the Daleks' second attempt to conquer the planet Anhaut. After interrupting filming of a movie based on their first attempt, the invaders have to fight angry natives riding (what else but) giant pterodactyls.

But the Daleks' comeback was to be short-lived. Once this four-part adventure was over, the back-up strip slot was handed to a succession of other monsters, eventually being discontinued altogether.

The Doctor's triumph was complete. DWM


I AM KRASS. YOU MUST HELP ME CHANGE BACK TO WHAT I WAS BEFORE ...BEFORE...
BEFORE WHAT? WHAT HAS HAPPENED?

1979: a new friend leads the Doctor and Leela to *Emsone's Castle*

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THE TIME TEAM

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Clayton

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Peter

Richard

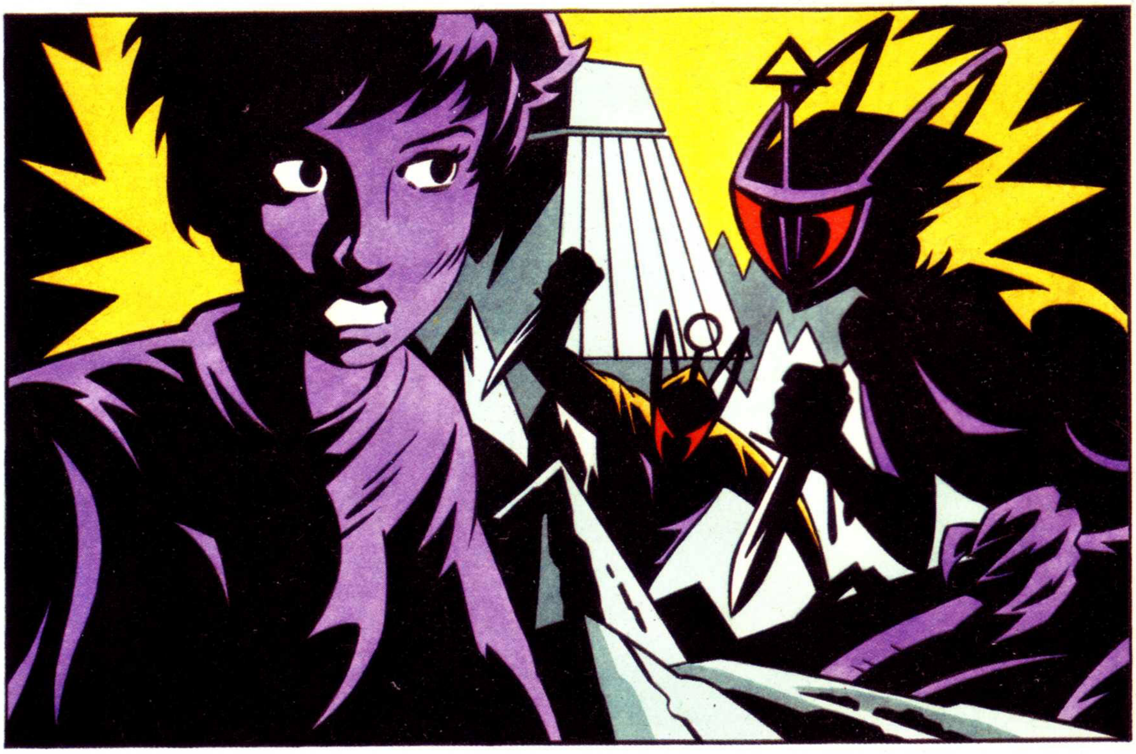


Illustration: **Adrian Salmon**

EPISODES 010 TO 024

Our first half-hour at Richard's Kentish home is spent watching our host look not merely for an audio tape of *Marco Polo*, but his *best* audio tape of *Marco Polo*.

The precious recording of *The Wall of Lies* – the fourth episode of the story – is slipped into the stereo, and we're off . . .

Jac is the first from the marks. "It's interesting that Marco states without hesitation that the Doctor is the leader of the TARDIS crew, presumably because he owns the 'caravan'. In all the stories so far, just because the writers know the Doctor's the title character of the show, everyone else acts with a deference to him that, within the fiction, he hasn't really done anything to deserve."

Everyone is enthusiastic about the portrayal of Messr Marco. Clayton: "It makes a nice change for a character to need some positive proof before mistrusting a good friend. Polo's anger at Susan and Ping-Cho's tenuous evidence about Tegana's duplicity is both surprising and gratifying. This is a real person."

Praise for Polo continues through the next episode, *Rider From Shang-Tu*. Richard: "This is a marvellously underplayed piece of dialogue. Ian calmly and openly confesses to Marco that they have been plotting to escape, and Marco equally calmly replies that he'll have to be more careful in future. This very simple scene seems to indicate that Ian and Marco have built up a healthy 'trust' and respect for each other." Clayton: "Polo and Ian are a good pairing. The tension between them, inevitable since the TARDIS is the only way home for them both, makes for gripping viewing."

However, Jac is getting a little antsy. "These last two episodes haven't advanced the plot at all. We're just given more evidence that Tegana is a bad guy, although we're already convinced, and Marco refuses to believe it, *again*. They fail to escape, *again*. Although the episodes are still enjoyable, it seems like it's going to go on like this for ever!"

By the end of the episode, all the TARDIS crew seem to be safe. Richard's comments mirror those he made a few weeks earlier. "That's another well-written cliffhanger in the same vein as in *The Ambush* episode of the Dalek serial. The travellers have all but made it back to the TARDIS, they're on the verge of escape – and just as it looks as if the story's all over, their plans are thwarted."

The next episode's title promises an appearance from *Mighty Kublai Khan*, and everyone enjoys the irony when Khan turns out to be a doddery, gout-ridden old git. Peter particularly enjoys the scene where the great leader and the Doctor meet, with the time traveller refusing to kneel after a long, painful horse ride. "That's lovely, the first *Doctor Who* scene played entirely for laughs. You'd expect the Doctor to be at least a little respectful to the Khan, considering the way he's tried to appease his last few adversaries – you know, offering fire to Kal, even offering the secrets of TARDIS to the Daleks. But no, here he is face-to-face with one of the most powerful men in the world, and despite threats to his life, he flatly refuses to kow-tow. Our expectations are confounded, therefore it's very funny. It's also the first time we see the Doctor being really brave. Or is he just being a stubborn old goat?"

This reminds Jac of another character we met on the journey to Cathay. "Doesn't fan wisdom tell us that *Doctor Who*'s first comedy character is the gaoler in *The Reign of Terror*? That's rubbish, because we had that camp way-station manager – Wang-Lo, was it? – who got everything confused earlier. Rewrite the history books!"

Peter's next comment is entirely unexpected. "Funnily enough, my great-aunt Vi is in this scene. Shame we can't see her – she's one of the 'Travelling Ladies'. She's 'Chinese Lady of Quality' in some of the earlier episodes too."

It's very easy to get distracted while trying to listen to stories on audio, but it's a tribute to the quality of *Marco Polo* that the discussion of Peter's links to Travelling Lady Violet Leon is brief, as we all want to hear what happen's next.

"It's all so cleverly written," affirms Clayton. "Marco is so beautifully open-minded. If he is sceptical about what Ian and friends tell him, it is not because he is obliged to be obstructive to protract

CLICHÉ COUNTERS

Deaths on screen so far	00023
One or more regulars rendered unconscious	00009
One or more regulars incarcerated	00015

the story – it is the consequence of careful reasoning. The viewer is very carefully manipulated. The sense of frustration the viewer is made to feel as Polo's trust in the travellers is dented time and again would be unbearable were it not for the fact that Tegana's lies are so convincing. *I'd* believe him, and I know he's a crook!”

We reach the final instalment of this adventure, and there's an *Assassin at Peking*. Jac has another bone to pick with the *Doctor Who* historians. “It must be a fan myth that the Doctor recklessly gambles away the TARDIS playing backgammon with the Khan, which is how received wisdom has it. He didn't *have* the TARDIS in the first place, as Marco was giving it to Khan. It's actually a very clever attempt to get it back that happens to fail.”

As we move towards a climax, Polo finally gets confirmation of Tegana's treachery, and kills him before he can murder the Khan. Jac: “Perhaps it's a side-effect of only having an audio tape to listen to, but the ending seems very rushed. In a flash it's all over! I imagine the original audience were even more surprised by the sudden conclusion – they were probably expecting it to go on for another few weeks yet!”

Clayton: “It's a happy ending, though. A proper ending. It could have been a great finale to the series if it had to stop at this point. When the TARDIS leaves, Polo asks, ‘Where are they now – the past or the future?’ If only he could have seen what was in store!”

What's in store for our team is the relief of a return to video, as the Doctor and company reach the bizarre planet Marinus, touching down beside *The Sea of Death* – an ocean of acid beside a beach of glass.

“Oh dear,” says Richard quietly. “Sometimes the regulars act with all the integrity and timing of primary school children doing a nativity play. In these first minutes we've had the Doctor ‘suddenly’ noticing the Voord capsules that they've only been standing a few feet away from – and, moments later, Ian's surprised cry of, ‘Look at that fantastic building!’”

Clayton is a little traumatised, too. “What a contrast to *Marco Polo*. From poetic historical drama to clunking rubbish. No wonder Hartnell's forgotten how to talk again. And he was word-perfect throughout *Polo* too.”

“Mmm,” murmurs Peter. “Billy is fluffing so many lines. You can tell he felt happier with the historical stories.” Then he finds himself a new hero: “Wow! Ian Chesterton – a man who can walk over broken glass in his socks. What a guy!”

“When in *Doctor Who* does the TARDIS suddenly get really massive inside?” asks Jac. “Barbara goes to look for Susan in the TARDIS, she says she's ‘not inside anywhere’, implying that the Ship is small inside – just a few rooms.”

‘Sometimes the regulars act with all the ability of primary school children in a nativity play’ *Richard*

Our travellers all get swept up into the “fantastic” pyramid by a variety of hidden panels and trap doors. Clayton laughs. “That's what was missing from *Marco Polo* – the truly implausible. It's like *Doctor Who* doing *Scooby Doo*, with revolving walls and wetsuited monsters. If *Marco Polo* was an improving epic novel, then this is obviously *Junior Doctor Who and the Wet Planet*.”

The time travellers meet Arbitan, who explains the plot. “The travellers look as mortified at the prospect of spending five episodes searching for some lost keys as I feel about watching them, given the quality of the stuff we've seen so far,” says Clayton.

As the next instalment begins, Peter tries half-heartedly to re-engage everyone's interest – “Look! The story title appears over the credits!” – and understandably fails. We discover that Barbara already has her feet under the table at the city of Morphoton. Richard is confused: “As the Doctor, Susan and Ian are hot on Barbara's heels, how on Earth does she manage to change so quickly, meet Altos and get served with food? Arbitan has already said that the travel dials only move people through space, not time.”

This is the first in a whole host of plot inconsistencies that worry our team. Jac: “All our heroes are exhibiting rather bourgeois tendencies – not minding being waited on hand and foot, or even questioning why there are zombie-like servants in a place where everyone has their heart's desire. And I don't think it can be the hypnotism – other than that, they're quite themselves.”

We discover that the ‘Brain Creatures’ are behind the Morpho wish-fulfilment scam. Peter: “More bug-eyed monsters! I bet Sydney Newman was furious!” “And they don't get much more bug-eyed than that!” rejoins Richard. Clayton notes Barbara's reaction to the creatures with interest: “Well that saves us all the moral debate we've had in earlier stories. Babs now seems willing to just batter monsters with a brick as soon as look at them!”

Our final two episodes of the day take us to *The Screaming Jungle* and *The Snows of Terror* in search of the Marinusian micro-keys. Clayton: “The scene with the plants attacking is the only mildly scary and exciting thing to have happened in the whole story so far. In a *Day of the Triffids*-on-the-cheap sort of a way.” Richard wonders if it's the almost total lack of incidental music which kills the drama. “It's surprising how minimalistic it is. The scene where Barbara is menaced by the descending spikes while Ian struggles to reach her has absolutely no music at all. It would be an interesting experiment to get the story rescored to see how different it would be.”

“Not if it meant having to watch it all again,” mumbles Clayton.

Obvious problems with plot and motivation continue to grate. Peter: “It's no wonder none of Arbitan's followers have never returned! He omitted to tell them where the keys were hidden, didn't warn them about Darrius' traps and failed to give them protective clothing for the snowy wastes!” Jac: “Arbitan doesn't even warn *his own daughter* about all the traps. There are so, so many mistakes, flaws of logic and characters just being stupid in this story so far that it would take me hours to list them all!”

Our Jac is also shocked by the scene in which Barbara is threatened by the brutish Vasor in his cabin. “This is really unbelievable! It actually features attempted rape. There isn't any other interpretation. Despite all the deaths so far, which are generally accepted as part of adventure fiction, it's been a jolly romp, and this seems hugely out of place. Without wanting to go all Mary Whitehouse, I do think it's rather inappropriate.”

“It's oddly out of place, isn't it?” agrees Clayton. “The rest of these solo adventures of Ian and Barbara – which we may now appear to be watching – are more like a rather like a cheap summer holiday filler serial for children's TV. But with the added handicap of being horribly dull.

“Thank God the Doctor is back next week . . .” **DWM**

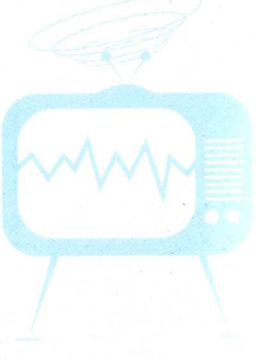
WE WANT *YOUR* COMMENTS TOO!

We've expanded *The Time Team* to allow readers of **DWM** the chance to join in . . .

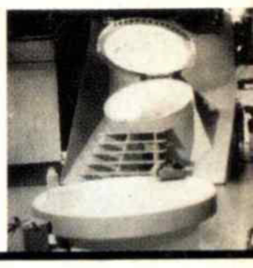
Unfortunately, there's not nearly enough room even in Jac's glamorous London townhouse to accommodate you all, but if you'd like to keep pace with the gang and watch eight episodes of *Doctor Who* in the sanctuary of your own home each month, then we'd be happy to print your observations here.

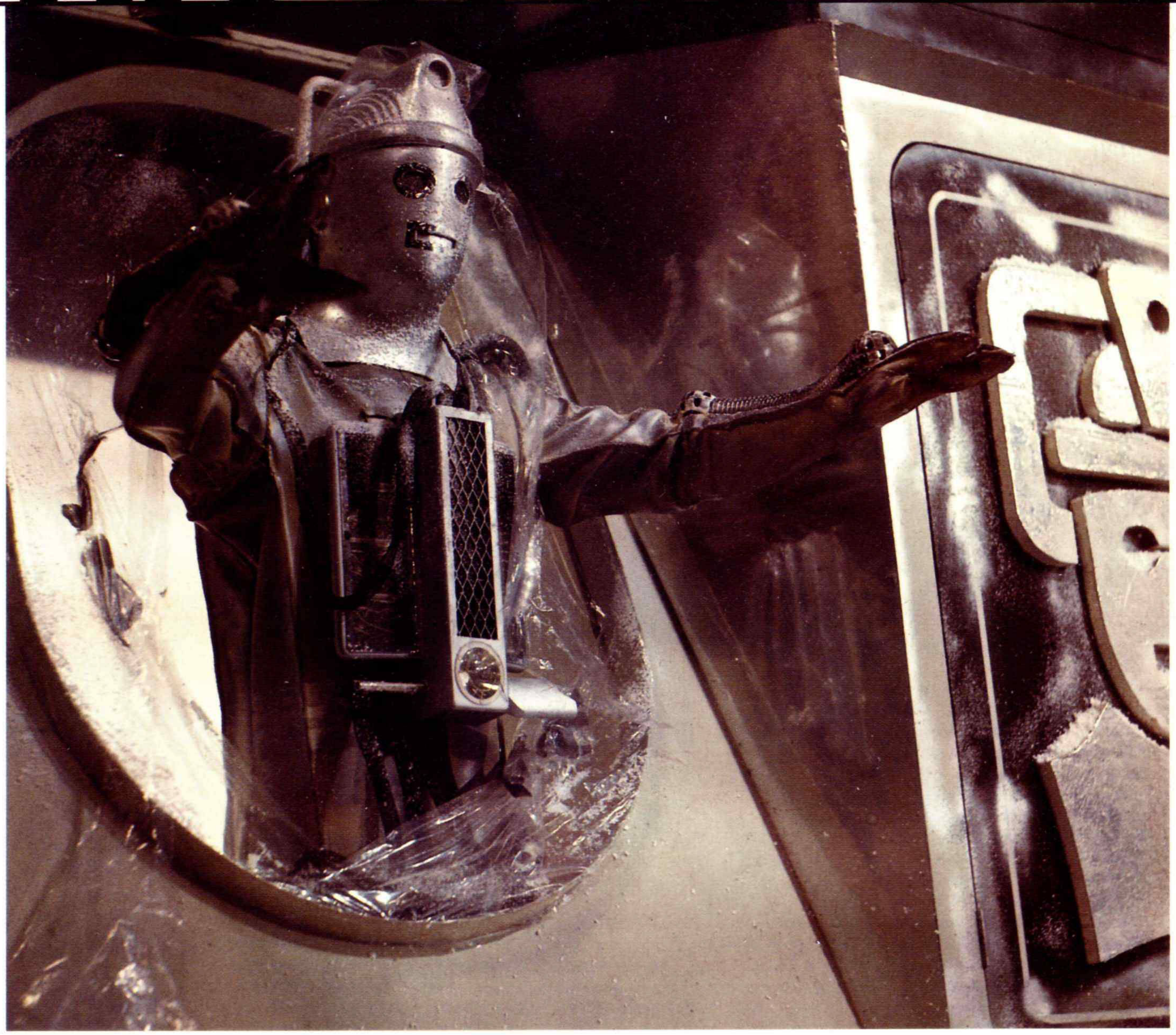
As each issue of **DWM** is completed some weeks ahead of publication, we won't be able to include readers' comments until the issue after next – **DWM 283** – when our team will be viewing or listening to the episodes *Hidden Danger* to *The Tyrant of France* (that's *The Sensorites* 3 to *The Reign of Terror* 4, in English).

If you have anything entertaining or enlightening to say regarding these episodes then drop a line to ‘The Time Team’ at the editorial address on page six or an email, marked ‘Time Team’ in the subject line, to: *doctorwho@marmags.demon.co.uk*



The Tomb of the Cybermen





Andrew Pixley excavates The Tomb of the Cybermen, long held to be the greatest of the lost 1960s adventures – and digs up the truth behind its rediscovery.

EPISODE 1

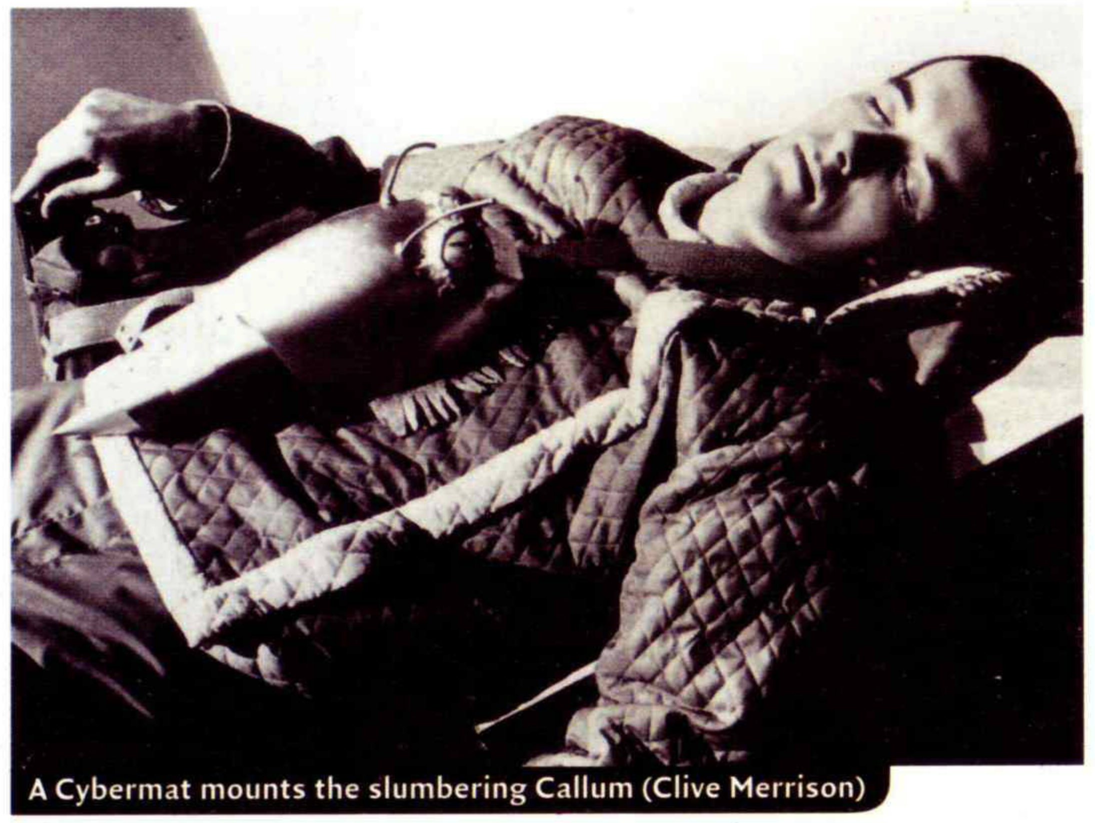
The Doctor and Jamie welcome the orphaned Victoria aboard the TARDIS and set out on their travels again.

On the barren world of Telos, an Earth excavation party led by Professor Parry use explosive charges to gain access to the buried entrance to its fabled City. The group comprises Parry, Mr Viner, Mr Haydon, logician Eric Klieg, his wealthy colleague Miss Kaftan and Kaftan's huge manservant, Toberman; the spacecraft which has brought them to Telos is run by Captain Hopper, whose crew includes Jim Callum and Rogers.

The crewman who first attempts to open the doors is electrocuted. The party hear the TARDIS arrive and soon encounter the Doctor, Jamie and Victoria. Learning that the party's aim is to search for the last remains of the Cybermen – who died out five centuries previously – the Doctor decides that he and his friends must remain. He renders the doors safe for Toberman to pull open, revealing a control room beyond.

As the party study their new surroundings, the suspicious Kaftan orders Toberman to watch the new arrivals. Leading off the room is a sealed hatch and two doorways. The doorways are opened by the Doctor's logical deduction. Parry, the Doctor and Klieg remain to study the other logic machines; Viner, Kaftan and Victoria go through one doorway into a room containing a huge 'sarcophagus', which Viner believes was used to revitalise the Cybermen. Jamie and Haydon enter the other room to find only a dormant 'metallic caterpillar'. The Doctor and Klieg restore power to the city; Victoria becomes trapped inside the revitalising machine, and strange hypnotic light patterns appear on the wall of the room which Jamie and Haydon are in.

The Doctor works out the control sequence which releases the shocked Victoria from the 'sarcophagus', then hurries to check on Jamie. Haydon and Jamie are experimenting with the light patterns as the Doctor, Victoria and Viner enter. Suddenly, the form of a Cyberman sweeps into the room and fires a gun. Haydon falls . . .



A Cybermat mounts the slumbering Callum (Clive Merrison)

Photos: BBC Video [23] Peter Anghelides [1]

EPISODE 2

The Professor enters as Viner, looking at Haydon's corpse, advocates abandoning the expedition and returning to the rocket. The Doctor notices that Haydon, who was facing the Cyberman was, in fact, shot in the back; by getting Jamie to repeat the control sequence, the Doctor reveals that the Cyberman was simply a dummy used for testing a weapon concealed in the rear wall. The Doctor also sees the small metallic bug and identifies it as a 'Cybermat'; Victoria puts it in her bag.

Back in the control room, Klieg is furious when the Professor announces that the expedition is to be abandoned. However, a moment later Hopper enters and reveals that his rocket has been sabotaged; the party must spend the night in the city while repairs are made. The Doctor suspects Toberman of causing the damage; nevertheless, he secretly helps to solve the logic puzzle to open the hatch, allowing Klieg to take the credit.

The Professor, Viner, Jamie, Klieg and the Doctor descend into the freezing Cybermen tombs while Kaftan and Victoria remain in the control room; Kaftan drugs Victoria's drink and closes the hatchway. Claiming to be trying to open the hatch from inside the tomb, Klieg operates equipment to raise the temperature; the party watch in horror as the ice thaws – and the Cybermen start to return to life. Viner tries to stop Klieg, who shoots him dead. Klieg explains to the Professor that he has used his expedition to revive the Cybermen; he intends to use their strength to help his Brotherhood of Logicians rise to power.

The Cybermat in Victoria's bag comes to life and attacks Kaftan, who has Victoria at gunpoint. The distraction causes Kaftan to faint, allowing Victoria to leave the city in search of Hopper. Down in the tombs, the Cybermen emerge from hibernation and stand awaiting the revival of a huge figure, their dome-headed Controller. Klieg approaches the leader, but is suppressed. The Controller drones: "You shall be like us."

EPISODE 3

The Doctor – who is recognised by the Cybermen from their previous encounter on the Moon – deduces that the party has fallen into a trap which the Cybermen had left in place in order to ensnare intelligent life. The Cyber-race was becoming extinct; now the party will become part of a new race of Cybermen which will conquer Earth. The group make an abortive escape attempt.

Victoria brings Hopper and Callum from the rocket – and they manage to open the hatch mechanism, keeping Kaftan under guard. As the Cybermen prepare to freeze their captives in the tombs, prior to altering their brains to eliminate fear, Hopper and Callum attack with smoke bombs. Parry, Jamie and the Doctor manage to escape with them, and the party climb to the control room, closing the hatch on the pursuing Cybermen. While Toberman is captured, Klieg evades the cyborgs and manages to rejoin the others above; he and Kaftan are then placed in confinement in the testing room while repairs on the rocket are completed. In the test room, Klieg and Kaftan realise that they have access to an x-ray laser weapon; Klieg still believes that he can bargain with the Controller.

Toberman goes to open the City doors; the Doctor, Kaftan and Parry watch

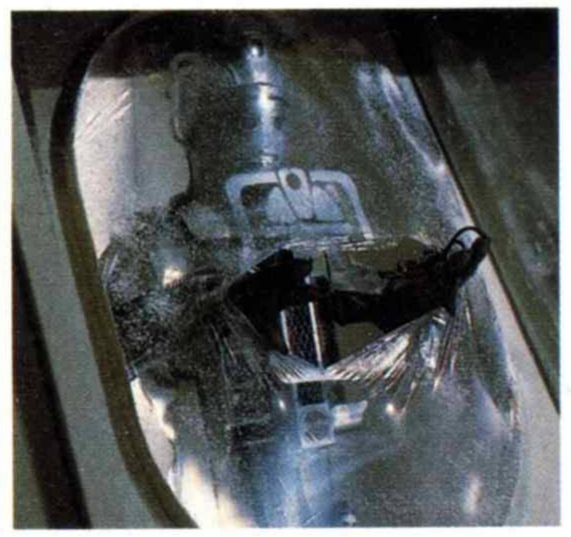
The Cybermen experiment on Toberman and release the Cybermats into passageways leading up to the control room. The Doctor's party find themselves surrounded by the Cybermats – but the Doctor shows that by laying electrical cables they can confuse the creatures and destroy them. Klieg and Kaftan emerge from the testing room – and when Callum advances, Klieg fires the laser.

EPISODE 4

Callum is wounded, and Klieg takes control. Opening the hatch, he announces that he wishes to talk to the Controller. The Controller emerges from the hatch, and Kaftan demands that Toberman is released. The Cybermen are short of energy, and so the Controller summons Toberman – now wearing a white smock – on the condition that it is allowed access to the revitalising room. The Doctor, Parry and Jamie help the Controller into the sarcophagus, securing the creature inside. However, the Controller is revived and bursts out of the casing. It then sends a telepathic message to Toberman in the control room; Toberman's arms have been cybernetically replaced, and he overpowers Klieg.

Kaftan threatens the Controller when it enters the control room, and the creature kills her. The Doctor points out to Toberman that his mistress has been killed; his Cyberman conditioning broken, Toberman attacks the Controller, leaving the cyborg for dead. The Doctor, Jamie and Toberman descend into the tombs, where the Cybermen have returned to their cells. Klieg then appears and makes a final attempt to revive the metal giants. However, he is killed by a Cyberman – which is in turn destroyed by Toberman. The Doctor sets the controls to freeze the tombs forever.

Hopper returns to the city, telling Victoria and Parry that the rocket has been repaired; they are joined by the Doctor, Jamie and Toberman. Before they can leave, the Doctor insists on electrifying the main doors again; Jamie remains with him, but they are then attacked by the revived Controller. Evading the Controller, they slip out of the main doors – which Toberman then forces shut, the electrical current destroying both himself and the Controller. The Doctor's party say their goodbyes as the Professor rues the human cost of his expedition.



'My own special technique'

Inside the lost City of Telos, the Doctor studies a series of complex control banks – and, to the amazement of logician Eric Klieg, succeeds in opening two doorways.

KLIEG [*suspicious*] Doctor, you seem to be very familiar with this place . . .
DOCTOR Oh no, not really. It's all based on symbolic logic – the same as you use in computers. The opening mechanism for this door – um – an 'Or Gate', you call it.
KLIEG Yes, yes, I can see that. But how did you know in the first place?
DOCTOR Oh, I used my own special technique.
KLIEG [*mocking*] Oh really, Doctor? And may we know what that is?
DOCTOR Keeping my eyes open – and my mouth shut.

From **The Tomb of the Cybermen** Episode 1.
By Kit Pedler and Gerry Davis

In Production

Director Morris Barry on the Ealing floor, with AFM Catharine Sykes (right)

Like *The Tenth Planet* before it, *The Moonbase* saw an upswing in number of viewers and audience appreciation figures when it aired over February and March 1967. With a fair amount of pre-publicity, it seems that the *Doctor Who* production office had correctly anticipated the effect of pitching the regenerated Doctor against the Cybermen once more, and story editor Gerry Davis already had another rematch in mind. The creator of the Cybermen, Dr Kit Pedler, was duly commissioned by Davis on Friday 3 March 1967 to write a new four-part serial under the title *Doctor Who and the Cybermen Planet*. Saturday 15 April was the target date for delivery of the scripts.

Noting that the Doctor had now encountered the Cybermen on Earth in 1986 and on the Moon in 2070, Davis wanted the new serial to explore the creatures' origins, moving away from the 'siege' narratives of the previous serials. In discussions with Pedler, he outlined a claustrophobic setting which would give rise to a tense atmosphere. This would be determined as the tombs of the now-apparently extinct Cybermen, which were to be situated beneath their city on their new planet, Telos (as referred to in *The Moonbase*).

On Thursday 16 March, Pedler wrote to the BBC concerning his fee, observing that he had now penned "3 series for Dr McNoo and in each case, the viewing figures have gone markedly up. Do you not think that the BBC might suggest slightly more?" This was refused by the BBC the following day, and on Monday 20 Pedler agreed to accept the amount originally offered.

As with *The Tenth Planet* and *The Moonbase*, Pedler's lack of experience as a writer meant that Davis had a great deal of input into the scripts and character development. One new element specifically devised by Pedler was the Cybermats – small metallic creatures, inspired by silverfish, used by the Cybermen. Pedler and Davis saw an opportunity to sell these in the toy market, hoping to repeat the success of Terry Nation's Daleks.

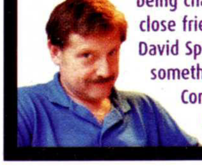
Pedler delivered all four scripts, titled *The Tomb of the Cybermen*, on Wednesday 19 April 1967. They were formally accepted the following day; simultaneously, Pedler was asked to work on a robot-themed script for the BBC show *Soviet Science Project*. At this point, Davis was leaving *Doctor Who*, and there was a general re-organisation of behind-the-scenes roles. After a year in the job, Innes Lloyd was keen to move on as the programme's producer; although he had helped to revive the series, he had no great love of science fiction and wished to work on other dramas. He suggested to Davis that maybe he should become the producer; Davis, having stood in for producers before, disliked the job and refused. At the same time, producer David Rose offered him the chance to become story editor on *The First Lady*, a new series developed by Alan Plater and Philip Levene. Davis accepted Rose's offer, suggesting to Lloyd that Peter Bryant replace the producer instead.

Bryant had been with the *Doctor Who* team since early in January 1967, when he had stood in for Lloyd while the latter was on holiday leave. Since then he had become Davis' assistant story editor, acting as associate producer on *The Faceless Ones*. Davis departed during April, and Bryant was appointed full story

> **'Tomb was all very Freudian, with the symbolism of going down into the catacombs, and the breaking of the foetal membranes'**
>
> **Gerry Davis**

STORY EDITOR Victor Pemberton

Although Victor Pemberton had been submitting radio plays to the BBC since 1954, it was not until 1961 that his scripting career proper started as a result of his criticising a transmitted play – and being challenged by a close friend, actor David Spenser, to write something better. Consequently, Pemberton wrote a drama about his father's life titled *The Gold Watch*, submitting it in February 1961; it was accepted and broadcast that July. His radio work continued with plays such as *The Beano* and *The Flag Wavers*, working alongside Peter Bryant, and in 1964 he developed a science-fiction story called *The Slide* which, although rejected by *Doctor Who* story editor David Whitaker in September 1964, was accepted as a radio serial for broadcast in February 1966. Pemberton wrote his first television material for Associated-Rediffusion's *Send Foster*. A BBC producer friend, Cedric Messina, advised him to supplement his writing income by taking on work as an on-screen 'extra'. Messina recommended him to director Morris Barry, who cast him as Jules in *The Moonbase* – when Pemberton discovered that Bryant was now working on *Doctor Who* . . .



editor on the later instalments of *The Evil of the Daleks* – bringing in an old colleague from his radio days, writer Victor Pemberton, as his assistant. Although keen to produce, Bryant had little experience of television production; his background was as an actor and then in radio. It was decided that the final serial of the production block, *The Tomb of the Cybermen*, could be given to Bryant to produce as a test piece, with Pemberton as his story editor for a three-month period. If this was successful, Bryant could then take over as producer at the end of the year.

Although *The Tomb of the Cybermen* was due to be recorded directly after *The Evil of the Daleks*, it was to be held over to start the new season in September. Consequently, the opening sequence, set in the TARDIS, would re-introduce viewers to both the series' format and the regular characters of the Doctor, Jamie and Victoria. Re-establishing the latter was considered particularly important because, newly-orphaned, she had only just joined the crew in *The Evil of the Daleks*. This prologue, therefore, included references to that serial: mentions of Maxtible and his experiments, plus the fate of Victoria's father. These themes, with a reference to the Daleks, would also arise in the Doctor's conversation with Victoria in Episode 3. For the first time, the Doctor's age was given as being 450 years old. This was based on the notion that the Doctor had originally been about 650 years old (as per Lloyd's revised character guide issued circa March 1966, itself based upon 1963 format documents) and had shed a couple of centuries during his 'rejuvenation' in *The Power of the Daleks*; press material issued upon Patrick Troughton's debut in the show in November 1966 had also made reference to the Doctor becoming younger.

COSTUMES The Cybermen

Eight of the Cyberman costumes made for *The Moonbase* were re-used (with slight repainting and the addition of more black pipes from the base of the chest unit), while a new costume was constructed for the Controller. The Controller had no chest unit, and the red dome of its cranium was built so that it could glow with an internal battery-powered light (although the lighting mechanism failed and the full effect was not seen on screen). Small air holes were drilled in the cheeks of the Controller's helmet to allow air to circulate.

Ready to blow open the Telos rocks, dusty Earth excavators [foreground, r to l] Callum, Parry, Hopper and Ted Rogers count down 3-2-1 . . .

In further continuity links, dialogue in Episode 3 made reference to the Cybermen on the lunar surface (in *The Moonbase*) and the destruction of their first home (in *The Tenth Planet*). Stage directions even indicated the use of particular library music: in Episode 2 it is noted that "As we look down the black heart of the well we hear the Cybermen theme as if from a distance" – referring to the distinctive *Space Adventure* music used in both previous Cyberman serials. As the Cybermen return to life in Episode 2, the script suggested that they "begin to move as in a slow motion shadow ballet". Pedler and Davis introduced a formal leader for the Cybermen, senior to figures such as Jarl and Tarn in their previous scripts: "The group of Cybermen move towards a honeycombed cell which is distinguished from the others by its size . . . They all raise their right arm in silent assent. The Cyberman at the cell face operates bolts on the cell face and swings back the membrane." This reveals "a giant figure . . . The Cyberman Leader rises to his full enormous height. We now see that his head is of entirely different shape." The script for Episode 4 gave further description of the revitalised Cyber Controller: "His head device is flashing, his movements are once again vigorous and powerful." Pedler and Davis' scripts retained the Cybermen's distinctive weaponry; when Peter Haydon dies, he twitches as the "now familiar smoke pours from the edge of his tunic".

There was little description of the Cybermats: in Episode 2, Victoria was to jump as "one of the shattered antennae twitches purposefully"; when the Cybermats attack the party in Episode 3, they were to "move in jerks . . . The Cybermat sensing noise is now a loud chatter. Every so often two contact one another. The antennae move towards the other. Then they move away." Similarly, few details were given regarding the members of the excavation party. Kaftan, the female financier, was written by Davis for actress Shirley Cooklin, then Bryant's wife; she was described as having a "slight near-Eastern accent" to suit what Davis considered her dark and mysterious looks. The only other description was of John Viner "excitedly polishing his glasses". In the original scripts, Toberman was deaf and wore a hearing aid (hence his lack of dialogue), but this was vetoed by Bryant. After his 'conversion' in the later episodes, Toberman was to be "covered in a loose white smock"; later, his sleeve "falls away to show a completely converted Cyberman type arm", and he "chops Klieg unconscious with a Cyberman like blow".

The script described the City of Telos in detail. Upon Parry's party's entrance to the Telos Control Room, it indicated: "large manual levers, screens, dials, etc. Long snaking metal-clad cables. A thin arrow rotates indicating various blocks of letters or numerals . . . Around the room are further Cyberman bas-reliefs . . . on the right side of room is a well top" (the main machine was referred to as the "code machine"). The Recharging Room, leading off from the Control Room, was a "large square room. In the centre is an upright hollow enlarged Cyberman form. From the top half are enormous cables leading to a machine covered in heavy studs". The devices aimed at the form were called "bio projectors". The Testing Room contained a 'test' Cyberman (referred to during production as "Fred") "composed of head piece and steel skeleton full of complex electro-mechanical apparatus. The limb framework too is full of mechanical muscles and tendons and joint units. One arm is outstretched, he is holding a weapon". Originally, in the Episode 3 scene where Klieg and Kaftan are held in the testing room, the couple were to be unaware that a

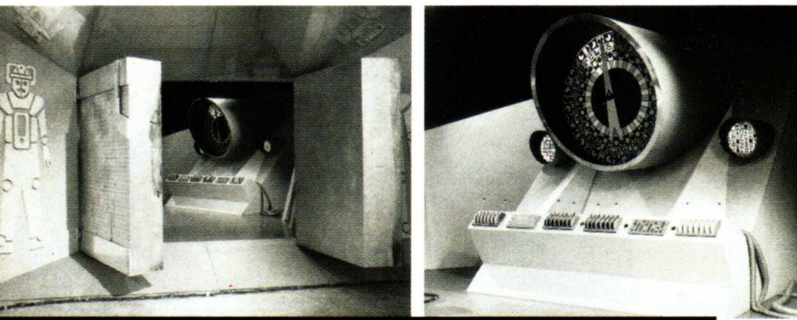
Victoria (Deborah Watling) gets caught in the revitalising machine

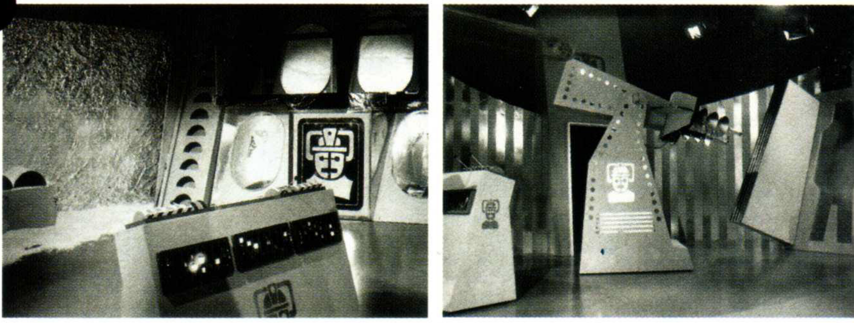
VISUAL EFFECTS The Cybermats

Michaeljohn Harris constructed around ten Cybermats of various sorts; a couple were radio-controlled, three had battery motors, others were pulled by string and some were small, inert dummies. The moving Cybermats incorporated mechanisms which operated their legs, mandibles and swung their tails. Some of the props could also have smoke pumped into them for their ‘death’ scenes.

Cybermat is crawling through the hole burned in the wall panel by Klieg’s use of the X-ray laser weapon. This was removed prior to recording (although an out-of-context film shot of a Cybermat still appears at the end of the scene).

Following delivery of the scripts, the title of the serial changed briefly to *The Ice Tombs of Telos*, as made evident by the ‘Next Week’ caption provisionally ordered for Episode 7 of *The Evil of the Daleks* on Thursday 20 April (also suggesting that the production team had considered that it might be broadcast directly after the Dalek serial) – but the title reverted during May.





Set designs: the City doors; the Telos Control Room; the Lime Grove tomb set, with only the lower levels constructed; and the Recharging Room

Apparently, the scripts needed very little editing, although Pemberton sought more atmosphere in places. Bryant approached Davis to undertake minor rewrites, but by this time Davis was busy on *The First Lady* and unable to oblige. These rewrites, mainly involving Victoria, therefore fell to Pemberton. Although Pedler continued to submit ideas to the *Doctor Who* office, Davis’ connection to the programme would be broken for several years. Later in 1967, Pedler was consulted by Head of Drama Andrew Osborn concerning the revival of an aborted science-fiction series called *Counterstrike*; in July 1968, during production of the first season of *The First Lady*, Pedler and Davis submitted to Osborn a pilot script for a new scientific drama series, *Doomwatch*.

Following on from his work on *The Moonbase*, Morris Barry had been invited back to direct the new Cyberman adventure. It seems that Barry had been planned to direct it from the outset; as early as Thursday 2 March, he wrote to several cast members who had played Cybermen in *The Moonbase*, thanked them for their work, and said that the Cybermen’s return was already planned. Barry made few changes to the script, and wanted mainly to make it exciting and violent.

Joining Barry on the production team was designer Martin Johnson; this would be his only *Doctor Who*. As usual, make-up was handled by Gillian James, who had worked on the series regularly since *The Smugglers*; Sandra Reid supervised costume design, as she had done since *The Tenth Planet*. Both James and Reid left the show with this story, Reid being deputised by Dorothea Wallace for the final two studio recordings. Visual effects were handled by Michaeljohn Harris and Peter Day, now that responsibility for these had reverted to the relevant BBC department following the phasing-out of Shawcraft; the pair had already worked on *The Evil of the Daleks*.

Casting took place during May. In related correspondence, the full names of the characters Professor Rufus Parry and Captain Ted Hopper – not given on screen, or in the scripts – were revealed. In early May, Desmond Llewelyn (best known as ‘Q’ in the James Bond movies) visited Barry, but was informed on Monday 15 that the part of the “tall Welshman” (presumably Parry) had now been cast. On Friday 19 award-winning Polish actor Vladek Sheybal (best known as SMERSH strategist Kronsteen in *From Russia With Love*) was offered the role of Eric Klieg when a script was sent out to him; eventually, the part went to George Pastell, who had played a villainous role in Hammer Films’ 1959 horror *The Mummy*. Villainess Kaftan was played, as intended, by Cooklin, who had appeared in a 1954 version of *The Children of the New Forest*. Cast as Parry, Aubrey Richards later appeared in *I, Claudius*. Cyril Shaps, playing John Viner, was a regular in the sitcom *Never Mind the Quality, Feel the Width*. The part of Toberman went to Roy Stewart, a large Jamaican actor.

To play the Cyberman Controller, Barry selected Michael Kilgarriff, an actor since giving up a banking career in 1956. Although Kilgarriff stood a massive 6’ 5”, Barry had difficulty in persuading him to take the role; Kilgarriff was a regular BBC radio actor and was disappointed to learn that he would not be using his own voice, but was to be dubbed by Peter Hawkins. Hawkins had provided Cybermen voices in both of the monsters’ previous stories; for *The Moonbase*, he had had a special voice palette made to fit inside his mouth which allowed him to create the electronic tones simply by forming the words. Among the actors playing the other Cybermen, Barry brought back Reg Whitehead (from *The Tenth Planet* and *The Moonbase*) and Ronald Lee (from *The Moonbase*).

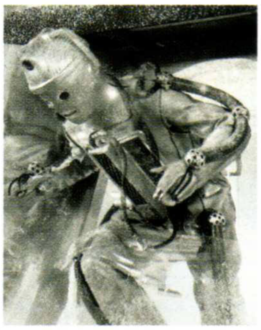
Although Troughton had been contracted up to and including the serial on Friday 27 January 1967, his co-stars needed contract options taking up. Deborah Watling, playing Victoria, was booked for Serial MM on Thursday 1 June; Frazer Hines, playing Jamie, signed up for the four episodes a week later.

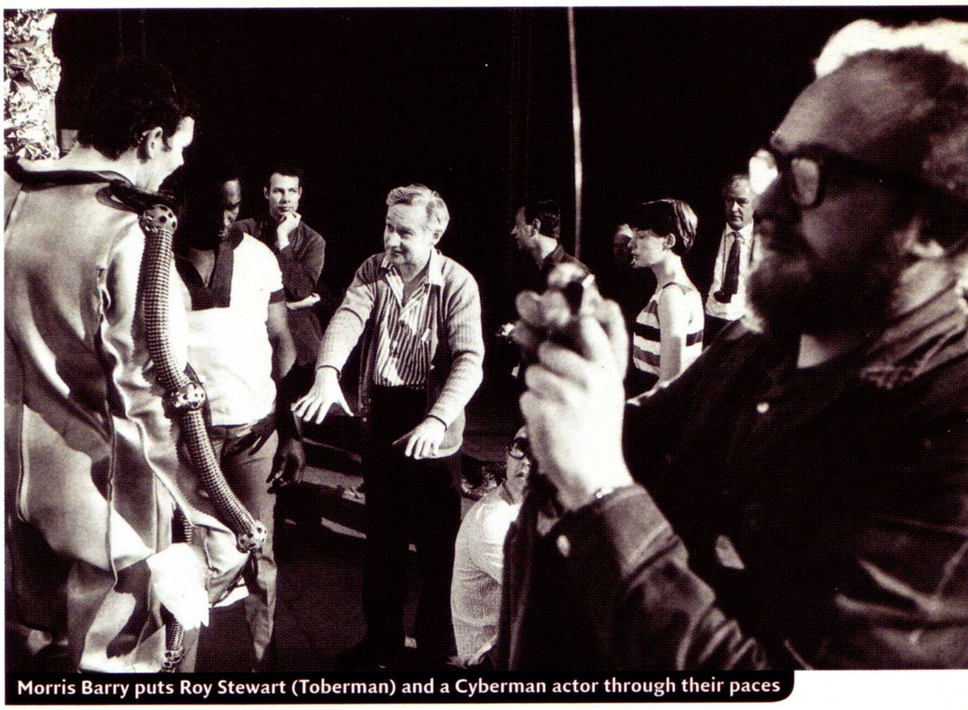
Shooting on 35mm film began on Monday 12 June at Gerrards Cross Sand & Ballast Company at Wapsey’s Wood in Buckinghamshire; the quarry represented the surface of Telos on a hot summer’s day. The bulk of the shooting was for Episode 1, showing Parry’s expedition blasting open the doors to the city. A model of Hopper’s rocket was used in a false perspective shot; similarly, matte model doors six feet away from the camera represented the entrance to the city. Cooklin, Shaps, Pastell, Richards, George Roubicek, Bernard Holley and Clive Merrison were all required, along with Alan Johns and Ray Grover. In the afternoon, Troughton, Hines and Watling joined the crew on their day off from rehearsals to film brief inserts where they meet the party in Episode 1 and of the Doctor and Jamie watching Toberman seal the doors in Episode 4. Hines arrived to find Cooklin already in make-up and wig as Kaftan and began to chat her up – not realising that she was the producer’s wife . . .

The next day’s filming spanned scenes set at the doors of the Cyber City; the venue was Stage 2 of the BBC’s Television Film Studios at Ealing, where Johnson matched the set to the location using back projection of the quarry.

STOCK MUSIC

The atmospheric stock music used in the serial was as follows: *Sideral Universe* by Paul Bonneau [3’17” in Episode 1 and 1’25” in 4, for scenes establishing Telos and the main doors]; *Space Adventure* by Martin Slavin, which had been used as a theme for the Cybermen in both *The Tenth Planet* and *The Moonbase* previously [8” in Episode 1, 4’09” in 2 as the Cybermen emerge from their tombs and 1’37” in 4]; *Palpitations* by J Scott [40” in Episode 1, while opening the doors]; *Galaxy* by Eric Siday [1’00” in the testing room scenes in Episode 1, 6’13” in 3 and 6’04” in 4]; *Dark Pursuit* by The New Concert Orchestra [1’20” in Episode 1 and 2’30” in 4]; *Off Centre* by Frank Talley [1’15” in Episode 1, 1’32” in 2 and 2’12” in 3, all testing room scenes]; *Astronautics Suite* by E Sendel [1’00” in Episode 1, for establishing Telos and finding the Cybermat]; *Desert Storm* by H Feischner [30” in Episode 1, 2’00” in 2 and 3’05” in 3, as the Cybermats attack]; *Suspended Animation* by Eric Siday [2’30” in Episode 2, inside the control room]; *Panic in the Streets* by Frank Talley [30” during the smoke bomb attack in Episode 3 and 1’37” in 4]; *Space Time Music* by Wilfred Josephs [2’45” in the Episode 3 scene in the control room]; *Telergic* by Roberto Gerhard [22” in Episode 4, as the Controller and Toberman communicate]. Additional bands by Desmond Leslie, Steve Race and Trevor Duncan were heard in Episode 1. Some of the music was issued by the Doctor Who Appreciation Society on a cassette called *Space Adventures* in 1987, which was re-issued on CD with an alternate track listing in 1998; *Music From The Tomb of the Cybermen*, a CD containing sound effects and music, was released by Via Satellite Astra in May 1997.





Morris Barry puts Roy Stewart (Toberman) and a Cyberman actor through their paces

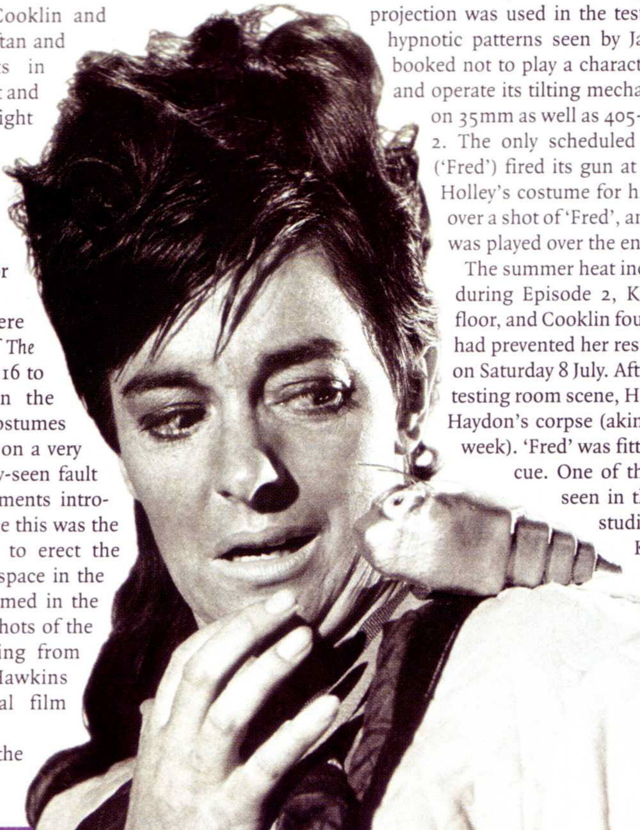
The same cast as the previous day (bar the regulars, who were rehearsing *The Evil of the Daleks* Episode 6) were required in the morning, plus Kilgarriff in the afternoon. The Episode 1 scene showing Parry's party at the City doors was filmed in the morning, up to the electrocution of the crewman. The shot of the crewman dying in a shower of sparks was shot in the afternoon, followed by the Episode 4 sequence in which the converted Toberman battles to close the doors in the face of the Cyberman Controller (the Controller's head was originally intended to explode as it perished).

Wednesday 14 saw the crew remaining at Ealing to film the sequences set within the tombs themselves; Stewart was again needed, along with all the Cybermen actors. The main set piece to be filmed was the Cybermen waking in Episode 2 and descending the ladders from the massive four-level stage (the fifth level was a dummy, and above this a mirror was placed to make the 29' tall set seem even larger). Plastic snow granules dressed the set, and the Cybermen's 'logo' was sprayed through stencils onto the polythene stretched across the cells from which the Cybermen emerged; the Controller's chamber bore a huge carved polystyrene bas-relief. Also filmed were the Cybermen stumbling amid Hopper's smoke bombs in Episode 3, returning to their tombs in Episode 4 and the climactic fight between Toberman and a Cyberman (Reg Whitehead). In this sequence, a piece of fire-fighting equipment was used to pump foam from the Cyberman's chest unit as Toberman pounded his metal fists into it. During filming, BBC photographers took shots not only of the Cybermen, but also of Barry, his production team and camera crew at work.

'Although we devised the Cybermats thinking mainly of the merchandise, they were also pretty horrific'

Gerry Davis

The morning of Thursday 15 saw Cooklin and Merrison at Ealing to shoot scenes of Kaftan and Callum being attacked by Cybermats in Episodes 2 and 3. In the afternoon, Stewart and Richard Kerley performed the Episode 3 fight between Toberman and a Cyberman; during this, Stewart was suspended from a Kirby wire so that Kerley could lift him from the ground. A close-up shot of smoke coming from the mouth of a dummy Cyberman head was also filmed for Episode 4.



Troughton, Hines and Watling were released from rehearsals on Episode 6 of *The Evil of the Daleks* on the morning of Friday 16 to shoot their opening TARDIS scene in the morning at Ealing. The cast wore their costumes from *The Evil of the Daleks* and performed on a very large TARDIS set incorporating the rarely-seen fault locator panels plus various furniture elements introduced in the first two stories in 1963. Since this was the only TARDIS scene, Barry had elected to erect the awkward set once at Ealing and so save space in the confines of Lime Grove Studios. Also filmed in the morning were various Episodes 2 and 3 shots of the Cybermats moving in close-up, emerging from Victoria's bag and issuing smoke. Hawkins dubbed Cyberman voices onto several film sequences in the afternoon.

Filming ended on Monday 19, when the model shots of the tombs freezing and unfreezing for Episodes 2 and 4 were shot at the small Puppet Theatre stage at Television Centre. The illuminated sets were slowly covered in ice when Harris used a frost gun on them; time-lapse photography made the tombs appear to thaw and freeze rapidly.

An Early Warning Synopsis for the serial was issued on Monday 26 June, the day before rehearsals began at St Helen's Church Hall, during which a certain amount of dialogue was trimmed. Originally, as the city doors open, Klieg was to ask the Doctor what he knows about the place. "Very little," replies the Doctor, before explaining to Viner that the crewman had been killed by a very high amperage shock – caused by a large electrical capacitance associated with a very good conductor, which, by scraping with Toberman's trowel, he reveals to be a metal surface beneath the sand, confirming Parry's notion of underground workings. The script originally had Victoria using exclamations such as "Wow!" on seeing the inside the Telos Control Room, but these were amended to the more in-character "Mercy!"

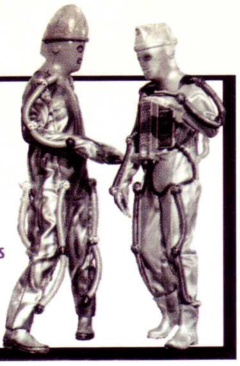
All four episodes were recorded at Lime Grove Studio D between 8.30 and 9.45pm. Episode 1 was recorded on Saturday 1 July, starting with an additional shot of the TARDIS Police Box in studio to represent the planet Skaro, carrying on from the Dalek serial. Opening titles were superimposed over the film sequence showing Telos' terrain and Hopper's rocket. Back-projection was used in the testing room, with Polaroid slides creating the hypnotic patterns seen by Jamie and Haydon. Extra Frankie Dunn was booked not to play a character, but to stand inside the bio-projector unit and operate its tilting mechanism. The last three scenes were also filmed on 35mm as well as 405-line videotape to form the reprise for Episode 2. The only scheduled recording break came after the Cyberman ('Fred') fired its gun at Haydon, to allow smoke to be pumped into Holley's costume for his death scene. Closing captions were shown over a shot of 'Fred', and the full version of the opening theme music was played over the end titles for each episode of the story.

The summer heat increased during rehearsals the following week; during Episode 2, Kaftan spent some time unconscious on the floor, and Cooklin found herself falling asleep because the humidity had prevented her resting the night before. Episode 2 was recorded on Saturday 8 July. After a filmed reprise with titles running over the testing room scene, Holley's only requirement that week was to play Haydon's corpse (akin to Grover's crewman in studio the previous week). 'Fred' was fitted with a flash charge and his head fell off on cue. One of the small non-operating Cybermat props was seen in the testing room. Klieg's gun fired blanks in studio. In the scene where the Cybermat attacks Kaftan, the small prop was attached to Cooklin's left shoulder while the actress was out of shot. The lower two levels of the Ealing tomb set were built at Lime Grove. Closing credits rolled over the Controller's face.

Saturday 15 saw the taping of Episode 3. Titles were shown against a black background and

EDITING

Several cuts were made to the serial before transmission. A small amount was cut from Episode 1, where Victoria stands in the sarcophagus and Kaftan's hands play over the controls – only for Kaftan to appear disappointed when nothing happens. Episode 2 lost the end of a scene between Victoria and Kaftan; here, Kaftan passes Victoria a cup of something hot to drink to warm her up. A small amount of Episode 4 was also cut, where one Cyberman tells the Controller that Klieg must not be trusted; the Controller says that Klieg is not important, and the Cyberman states that their energy units are nearly exhausted, and they must go up to the revitalisation machine.

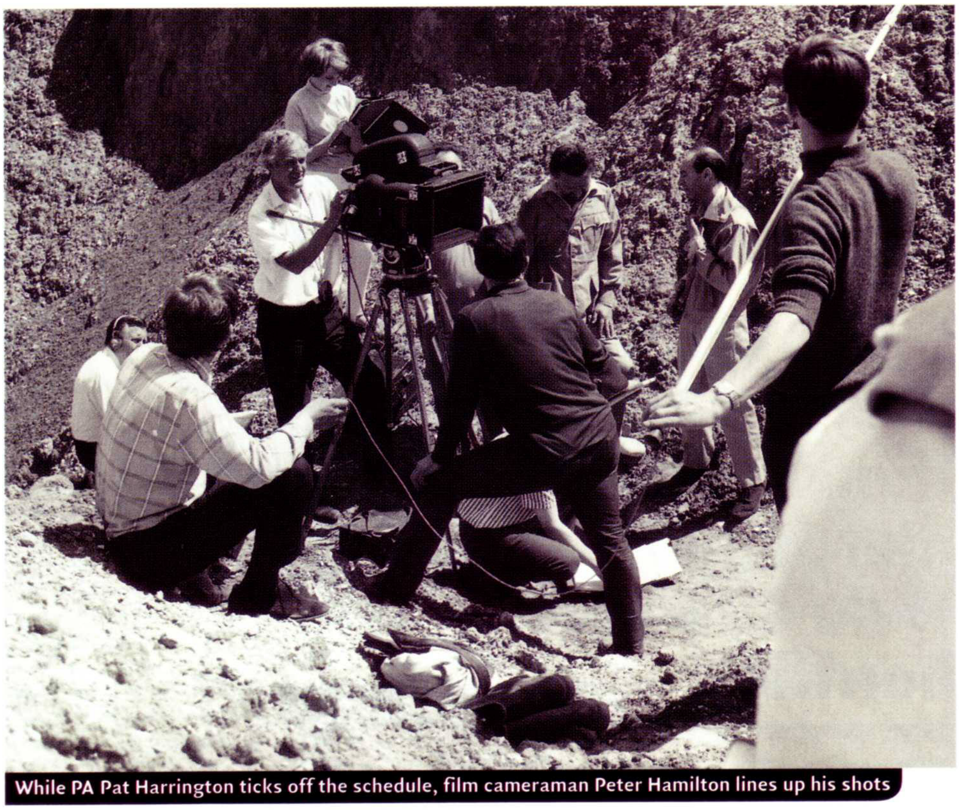


over a re-enacted reprise from Episode 2. A recording run-on was scheduled to allow a spark machine to be lined up and an 'energy crackle' superimposed over the scene where a Cyberman attacks Jamie; the same effect was later used for the overpowering of Toberman. A smoke machine was used for Hopper's bomb attack, most of which had been shot at Ealing. During Toberman's conditioning scene, three of the working Cybermat props were used to move in on Stewart. These were the radio-controlled and clockwork versions; it was now that Harris discovered that, in the electronic studio, the signals along the camera cables interfered with the Cybermats' radio control.

When Klieg fires the "small X-ray laser", a flash charge was ignited at the end of the prop and a hole simultaneously burned into the wall. Where the Cybermen release the Cybermats into the higher levels, the three Cybermat props were placed on a piece of cardboard on a sloped runway and pulled up the ramp by a stagehand. Callum's gun fired blanks. The smoke machine again generated fug from the cables around the six Cybermats used in the later scenes. Titles ran over a shot of the laser gun as held by Klieg.

The main change made to Episode 4's script during rehearsals was to add dialogue between the Doctor and Jamie at the very end: the Doctor says that he hates to make predictions, even about the end of the Cybermen. Episode 4 brought recording of the series' fourth production block to an end on Saturday 22 July. Opening captions appeared over a black background, over Klieg's gun and the group in the control room. For the scenes where Toberman receives orders from the Controller, an oscilloscope trace was superimposed over the picture, with the wave stemming from the characters' craniums. Smoke was seen to come out of the bio-projector as it runs out of control; the Controller was seen smashing its way through a cardboard and polystyrene cover to the recharging cabinet. There were recording breaks for the scenes where Kaftan is killed and Toberman attacks the Controller; in the former, the break allowed smoke to be pumped into Cooklin's costume. In the latter, Stewart struggled off camera with Kilgariff, then walked back into shot carrying a lightweight dummy, which he hurled against a console carrying flash charges; after a recording break, Kilgariff replaced the dummy (although its head had fallen off in the previous shot). The escape of a single Cybermat from the city was a last-minute addition. Closing credits rolled over the bas-relief on the city's main doors. On Thursday 6 July, two sets of caption slides had been ordered, depending on which serial was to be first into production after the summer break: 'Next Week: The Abominable Snowmen' or 'Next Week: The Ice Warriors'. Ultimately, the former was used – although on transmission it was replaced by a film trailer for the next serial.

The promotional document issued on Thursday 3 August to herald the new season emphasised the Cybermats, and in particular BBC Enterprises' desire to merchandise them; there were also biographies of Pastell, Richards, Shaps, Cooklin, Roubicek and Kilgariff. The *Radio Times* of Thursday 31 August placed photographs of the Cybermen in *The Tomb of the Cybermen* on its Autumn Season cover; inside, a two-thirds-of-a-page-long item titled *Dr Who* previewed the serial with an extract from the Doctor's diary (dated, appropriately, September) alongside photographs of Toberman (with silver arms) closing the city doors in Episode 4 and the TARDIS crew from Episode 1; the programme listing for Episode 1 carried a picture of a Cyberman.



While PA Pat Harrington ticks off the schedule, film cameraman Peter Hamilton lines up his shots

Reception to the serial was notable in a number of ways. The day after Episode 1 was broadcast, Sydney Newman, the Head of Television Drama, telephoned Bryant to congratulate him on the effectiveness of the programme; Bryant's future as the producer was virtually sealed. From August 1967, Bryant had returned to the post of story editor on *The Abominable Snowmen*, and Pemberton had left the office after his initial three-month period since he preferred to write rather than edit.

Viewing figures were reasonable, and a distinct improvement on *The Smugglers*, which had opened the previous season; the audience increased by over a million during the serial's run, but its audience appreciation figures remained average. Competition from the ITV network came from *Opportunity Knocks!*, a long-running talent-spotting show hosted by Hughie Greene.

On Sunday 3 September, a feature story in *The People* newspaper profiled Troughton, commenting on how the actor valued his privacy. Monday 4 saw Julian Critchley of *The Times* praising the series with reference to *The Tomb of the Cybermen* Episode 1, claiming it was "the most successful of children's programmes because it has matched its science fiction setting with good story telling". The *Radio Times* of Thursday 21 September contained a letter from a Mrs Hoult of Newcastle, who said that her husband was in his second childhood watching *Doctor Who*.

The series was offered for overseas sales as 16mm film recordings. Only four countries purchased the story: Australia, Hong

CRITICISM Talkback

The violent sequences in *The Tomb of the Cybermen* Episode 4 made *Doctor Who* an instant target for criticism on the BBC's new viewer comment programme, *Talkback*. An unbroadcast pilot edition recorded on Tuesday 19 September included comments about the horror content of *Doctor Who*; some of the information was apparently re-used in the broadcast of Tuesday 26. Story editor Gerry Davis and outgoing producer Innes Lloyd were invited to attend and defend their programme, but Davis was busy on *The First Lady* and the unavailable Lloyd thought it unsuitable to send his then-temporary replacement Peter Bryant in his place. Thus it was *Tomb* co-writer Kit Pedler alone who joined host David Coleman for a studio discussion with seven members of the public on 'The Implications of Such Programmes as Dr Who'. The discussion was badly handled; one mother condemned Toberman's attack on a Cyberman, to which Pedler tried to explain the context of "horror perpetrated by unhuman beings". Inserts featuring the negative views of a Mrs Dolla and a Mrs Pailthorpe were also shown. A film showed Coleman soliciting the opinions of schoolchildren, and the offending Toberman attack was screened. At the end of the item concerning the responsibility the BBC should take for such programmes, academic Dr Hilda Himmelweit, the author of *Television and the Child*, found the episode to be suitable because "children like to be frightened". The offending Toberman-versus-Cyberman fight sequence also appeared in *Talkback*'s final edition, broadcast on Sunday 14 April 1968.

Kong (around 1969), Singapore and New Zealand. Australia acquired the serial in January 1968, but rated it 'A' for 'Adult', deeming it unsuitable for broadcast due to its violent nature, showing "no regard for human life (or robot life)". On Wednesday 20 March, BBC Enterprises appealed against the decision, eager not to lose a sale; the BBC had a report prepared by Dr Hilda Himmelweit, who asserted that she had seen the serial in the company of one Dr CMH Pedler (ie, Kit Pedler) and had found it to be harmless to children. As a result of this appeal, the serial was passed uncut with a 'G' rating on Thursday 16 May, and was broadcast twice – in July 1968 and August 1969. New Zealand acquired the story in October 1969 and transmitted it between August and November 1970.

All four of the 405-line videotapes of *The Tomb of the Cybermen* were wiped on Monday 29 September 1969; it was not selected for retention by the BBC Archives. Although BBC Enterprises still had the serial on offer in 1974, within a few years it had been withdrawn and the copies junked.

Gerry Davis novelised his co-authored scripts as *Doctor Who and the Tomb of the Cybermen* for Wyndham/WH Allen; this was published as both a hardback and Target paperback in March 1978. Jeff Cummins' jacket design featured a Cyberman from *The Invasion*; the original cover, showing Troughton's Doctor and the Cybermen, had been dropped on the grounds that the then-incumbent TV Doctor was Tom Baker. An amended version of the scripts was published as *Doctor Who – The Scripts: The Tomb of the Cybermen* by Titan Books in August 1989, edited by John McElroy and with a cover by Tony Clark.

> **'The Cyberman's innards oozing out – I can't think of anything more disgusting, revolting and unsuitable for children'**
>
> **Concerned parent**

Late in 1991 it transpired that Asia Television in Hong Kong had retained 16mm copies of the serial; these were returned to the BBC on Wednesday 8 January 1992 and – complete with an introduction by Morris Barry recorded at London's Museum of the Moving Image on Tuesday 4 February – the serial was rush-released by BBC Video in May 1992. The tape was previewed at the British Academy of Film and Television arts (BAFTA) in London on Sunday 26 April at a special 'Tombwatch' event attended by people such as Barry, Bryant, Hines, Watling, Pemberton, Merrison, Cooklin and Roubicek. Virgin reissued the novelisation as *Doctor Who – The Tomb of the Cybermen* in October 1992, using Alister Pearson's video sleeve artwork on the cover.

At Ealing, Cyber-controller Morris Barry marshals his troops

Third Doctor Jon Pertwee had recorded a narration to link to fan-recorded off-air audio tapes of the serial on Tuesday 1 October 1991 for a planned BBC Audio Collection double cassette. When the films were recovered, its original summer 1992 release was postponed, and *The Tomb of the Cybermen* was issued without its *The Missing Adventures* banner in June 1993.

Undergraduates Ayd Instone and Keir Ashe gained BBC copyright clearance to mount their two-act adaptation of the serial, *Doctor Who and the Tomb of the Cybermen*, at Oxford Brookes University Students' Union between 16 and 19 June 1998; companions Jamie and Victoria were renamed Ben and Polly for this production, which also featured two Doctors, played by Instone and Richard Laming. DWM

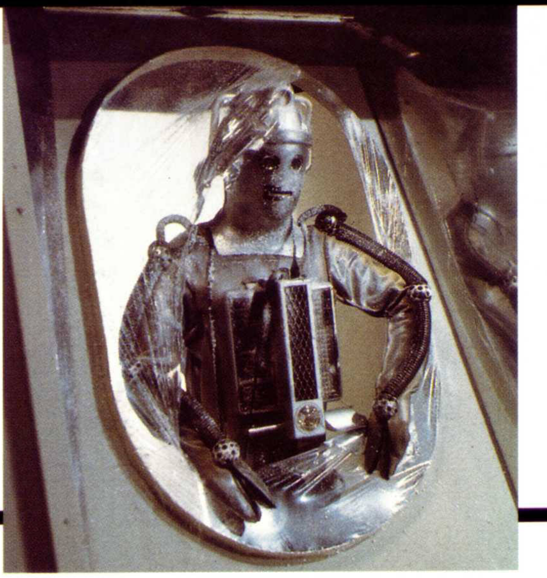
SERIAL MM THE TOMB OF THE CYBERMEN

CAST **Patrick Troughton** *Dr Who* with **George Pastell** *Eric Klieg*, **Aubrey Richards** *Professor Parry*, **Cyril Shaps** *John Viner* [1-2] and **Frazer Hines** *Jamie*, **Deborah Watling** *Victoria* with **Roy Stewart** *Toberman*, **Clive Merrison** *Jim Callum* [1,3-4], **Shirley Cooklin** *Kaftan*, **George Roubicek** *Captain Hopper*, **Alan Johns** *Ted Rogers* [1], **Bernard Holley** *Peter Haydon* [1-2], **Ray Grover** *Crewman* [1], **Michael Kilgarriff** *Cyberman Controller* [2-4]; **Hans de Vries, Tony Harwood, John Hogan, Richard Kerley, Ronald Lee, Charles Pemberton, Kenneth Seeger, Reg Whitehead** *Cybermen* [2-4]; **Peter Hawkins** *Cyberman Voices* [2-4].

EXTRA **Frankie Dunn** *Bio-projector Operator.*

CREDITS *Written by* **Kit Pedler and Gerry Davis.** *Title Music by* **Ron Grainer and the BBC Radiophonic Workshop.** *Story Editor* **Victor Pemberton.** *Costumes* **Sandra Reid*** [1 and 2 plus film work only], **Dorothea Wallace** [3 and 4, uncredited]. *Make-Up* **Gillian James****. *Lighting* **Graham Sothcott***. *Sound* **Brian Hiles***. *Film Cameraman* **Peter Hamilton***. *Film Editor* **Alan Martin***. *Visual Effects* **Michaeljohn Harris, Peter Day.** *Designer* **Martin Johnson.** *Producer* **Peter Bryant.** *Directed by* **Morris Barry.**
*Credited on Episode 4 only

Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
ORIGINAL TRANSMISSION					
Episode 1	2 September 1967	5.50-6.15pm	23'58"	6.0M (57th)	53
Episode 2	9 September 1967	5.50-6.15pm	24'44"	6.4M (57th)	52
Episode 3	16 September 1967	5.50-6.15pm	24'14"	7.2M (38th)	49
Episode 4	23 September 1967	5.50-6.15pm	23'22"	7.4M (34th)	50



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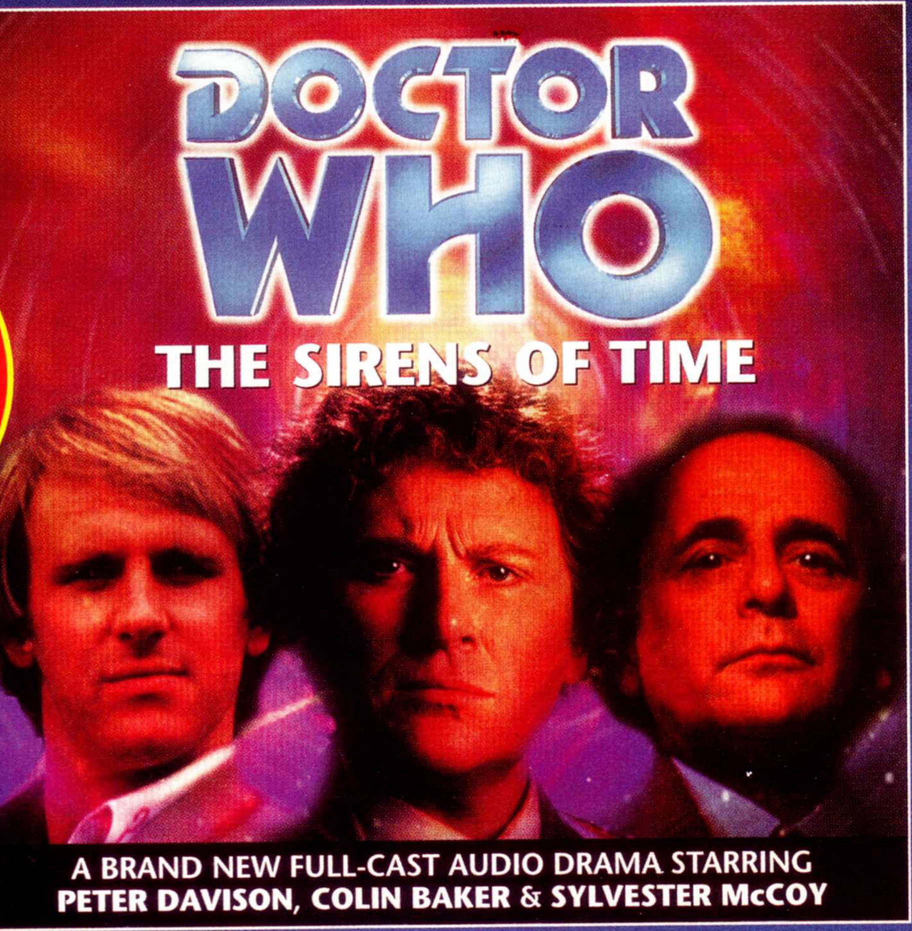

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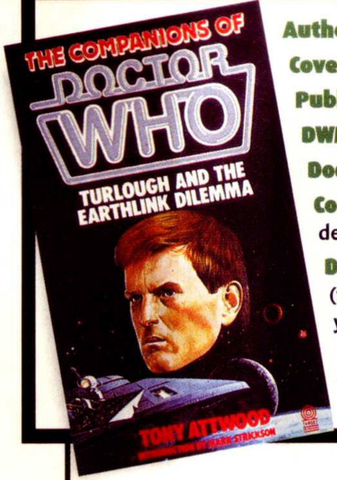
Everything you ever needed to know about . . .

TURLOUGH AND THE EARTHLINK DILEMMA

compiled by **Matt Wicks**


THE COMPANIONS OF
DOCTOR WHO
TURLOUGH AND THE EARTHLINK DILEMMA
TONY ATTWOOD
INTRODUCTION BY MARK STRICKSON

Author Tony Attwood

Cover artwork David McAllister

Publication 15 May 1986

DWM review 113

Doctor None

Companions Turlough, plus an older alternate Turlough and a dead alternate Turlough

Dates 1984 (Trion date 17,883); c 12,000 AD; Devonian period (very brief); 1982; 1985; 2175; c 2035. Trion year 8033 was five years ago, so there are some oddities in their calendar

Locations Trion, Njordr Nerthus, Regal, Earth

Mind the gap Occurs immediately after *Planet of Fire*

The plot in 25 words Three worlds are destroyed, but Turlough manages to save them all aided by radiation-sucking slugs, a horticulturally obsessed Time Lord and some unlikely anagrams.

Old friends None. Not even Turlough's brother Malkon gets a mention.

New friends Juras Maateh (Turlough's girl before he left Trion, now a power-mad dictator); the Magician (a Time Lord also known as Pagad or Magus); Sseradd (double-consonanted leader of new Trion); a Slot (!); and David Swallow (a refugee from *Survivors*).

Other voyages The Doctor had records of the Gardsormr in the TARDIS logs.

Along for the ride Turlough was gone from Trion for two years. He voluntarily accepted exile because he believed in the Clan system and opposed Rehctaht. He last visited the National Museum of Natural History eight years ago. He visited Regal 5 years ago as part of his education as a Clansman. He also has "near-perfect" memory and is smart enough to discover time travel, building an ARTEMIS (Artificial Rotation Through Energetic Muons in Series), perhaps slightly less snappy than TARDIS.

> **'The Vislor Turlough of Attwood's imagination bears no resemblance to the cunning but insecure person we knew'** *Off the Shelf, DWM 113*

Rough guide The Clans (of Total Science Knowledge) are a remote élite cut off from the people of Trion and the Triic colonies they have ruled for over 9,000 years. In the early days (of Ykstort I and Nilatis IV) the Clans were ruthless in their pursuit of science, inventing great things for the people (such as the Vacuum Transport system). They came close to discovering time travel but the experiments were sabotaged (possibly by the Time Lords). Eventually the citizens turned against the Clanspeople, who were exiled to barren and primitive worlds where most of them died. The revolution was controlled by the ageing Trion, Rehctaht. Under her cruel rule – her Imperial Investigators used "total recording techniques" to interrogate prisoners – the economy declined, and a counter-revolutionary Committee of Public Safety was set up to replace her. Exiles returned and were treated as heroes.

The Trion system has eight worlds and 37 satellites. It is a dwarf star system (the stars are called Major and Minor). Trion itself has three moons: Cu Chulainn, Cu Roi and Njordr Nerthus (the furthest out).

Places to visit on Trion include: Mhacha (ruins built by people at least twice as tall as modern Trions); Connall (ruins with rubbish tips, built around 230,000 years ago); Bricriu (ruins with wide open spaces); Giants' Drop (one of the Five Wonders of the World); Efnisien (home of the Museum of Natural History); Fodla base (more ruins), Noved and Dnalevelc (enemy regions); Slotsruin (home of the Slots, obviously); Tronna (site of the Eastern Aerodrome); Ohwrotco (vacation resort). The largely unpopulated northern hemisphere has a single continent; it is home to the Sacred Temple and the Mobile Castle (which is immobile).

Trion has been visited at least five times in the past by different races. About 240,000 years ago, the Laima arrived, constructed some buildings in Charlottenlund, exploring for about 10,000 years, and eating Trions. Most of the Laima left to go to the next universe after discovering problems with the gravity constant of this one; a few remained, becoming the Slots, who now have an Autonomous Republic ruled by a Council. Some Laima occasionally return to Earth (where a gravity control device was planted), but they are now physically mutated and known as the Pharix. Beings from the Quasar Galaxy visited Trion 12,000 years ago.

The Gardsormr signed a treaty with Trion two months ago. They have a small, powerful and very fast fleet. In reality, they are a small group of Trions.

The Regal system has nine planets and over 100 satellites, with a supply station in orbit around the ninth planet. Only the second planet can support life. It is one of the most advanced planets in that part of the galaxy, with a huge mineral extraction industry. In one future, the Trions have strip-mined the planet and it becomes abandoned except for scholars and libraries.

There has been discussion for centuries amongst Time Lords about ARTEMIS, but no-one has ever gone back to basics and built one. Gallifreyans have also dreamt of an Entropy Mechanism.

There was a nuclear war on (one version of) Earth at some point between the mid-1980s and mid-2030s, which began when one of the superpowers mistook an asteroid for a missile attack; much of Earth was destroyed. Then, the Gardsormr arrived, bringing with them Land Snails which began to absorb the radiation.

Other notes Gallifreyans occasionally visit Trion.

'Rehctaht' is an anagram of 'Thatcher'. Make of that what you will.

The book has an introduction by Turlough actor Mark Strickson. It was the first full-length original *Doctor Who* novel to be published, opening the short-lived series *The Companions of Doctor Who*. DWM

Unsuitable for miners

Trouble down t'pit in *The Mark of the Rani* – colliers rioting, dinosaurs mutating, people turning into trees . . . "I couldn't fathom how we were going to achieve it!" director Sarah Hellings tells Peter Griffiths.

On a cold, windy morning, Sarah Hellings arrives at the Café Rouge in South Ealing, apologising profusely for running late. For personal reasons, it's been a traumatic couple of months for the director of 1985's *The Mark of the Rani*, but she's pleased to find the time to discuss both her career – and her work on *Doctor Who*.

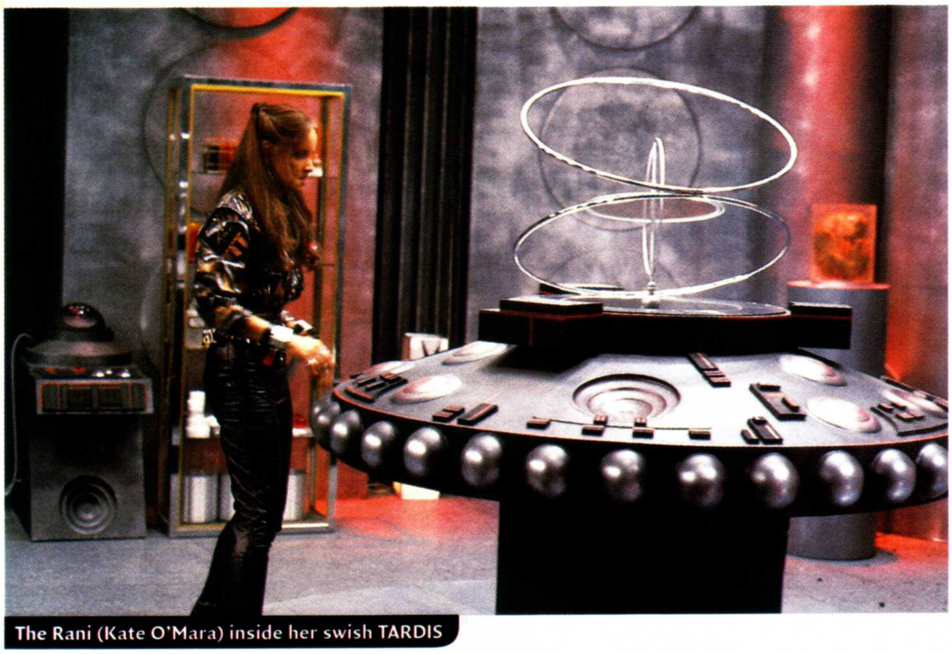
"I got started by making a film for the Oxford University Film Society," she admits. "It was about a young boy who buys a wonderful *Bonnie and Clyde*-style hat and has these imaginary adventures with it. It was not long after *Bonnie and Clyde* had been made, so it was a fantasy of the time. This spurred me to apply to the BBC as a trainee film editor, since I'd always been interested in the editing process. I thought it would be a good way of finding out how films went together. Once in the BBC, I could apply for different attachments.

"After a year in the cutting rooms, I went to work for *Blue Peter*. I made the film segments for them, and I loved it. The fun with that series, and the reason I stayed there, was that you could make films about any subject. That has always appealed to me. One week you might be doing a segment about lambs, filming through the night to watch them being born, and the next you might be on a helicopter flying out to an oil rig to do a story about the pipeline. We didn't set boundaries or limitations, and we never said, 'Children won't be interested in this.' Children are interested in everything if you present it to them in an attractive way. I had a huge amount of freedom in structuring and researching my films, and I had an absolute ball for six or seven years. Towards the end I was loaned to *Blue Peter* special assignments and went to Brazil with them for eight tremendous months."

Sarah's appetite was soon whetted for drama. "Other people I knew were going off and doing drama and intimating that I was stuck in children's television, so I went on the BBC studio directors' course to learn more, though I've always felt more comfortable with film. I then became a producer for six months on a series called *In the Limelight with Lesley*. We invited famous people to come and speak to an audience of children. David Attenborough was one, and Margaret Thatcher was another. I wrote to her and asked if she would like to come and speak to future voters, and she did. She was an amazingly charismatic figure in her early days. The promise was there in front of her, whereas a lot of people now look back at her career with slightly different feelings on what she may or may not have achieved! Directing is such a privileged job in terms of the people you meet."

Sarah went freelance after the series finished and directed for a year on *Angels* for BBC Drama. The late Julia Smith, producer of *Angels* and later *EastEnders*, had a reputation as a hard taskmaster. "She was a very strong and tough character, but I actually liked and respected her very much. She couldn't bear unprofessionalism, and if you showed any sign of weakness or uncertainty, she'd go for you. If you made a mistake and said sorry, and came up with a way out of it, you didn't have any problems.

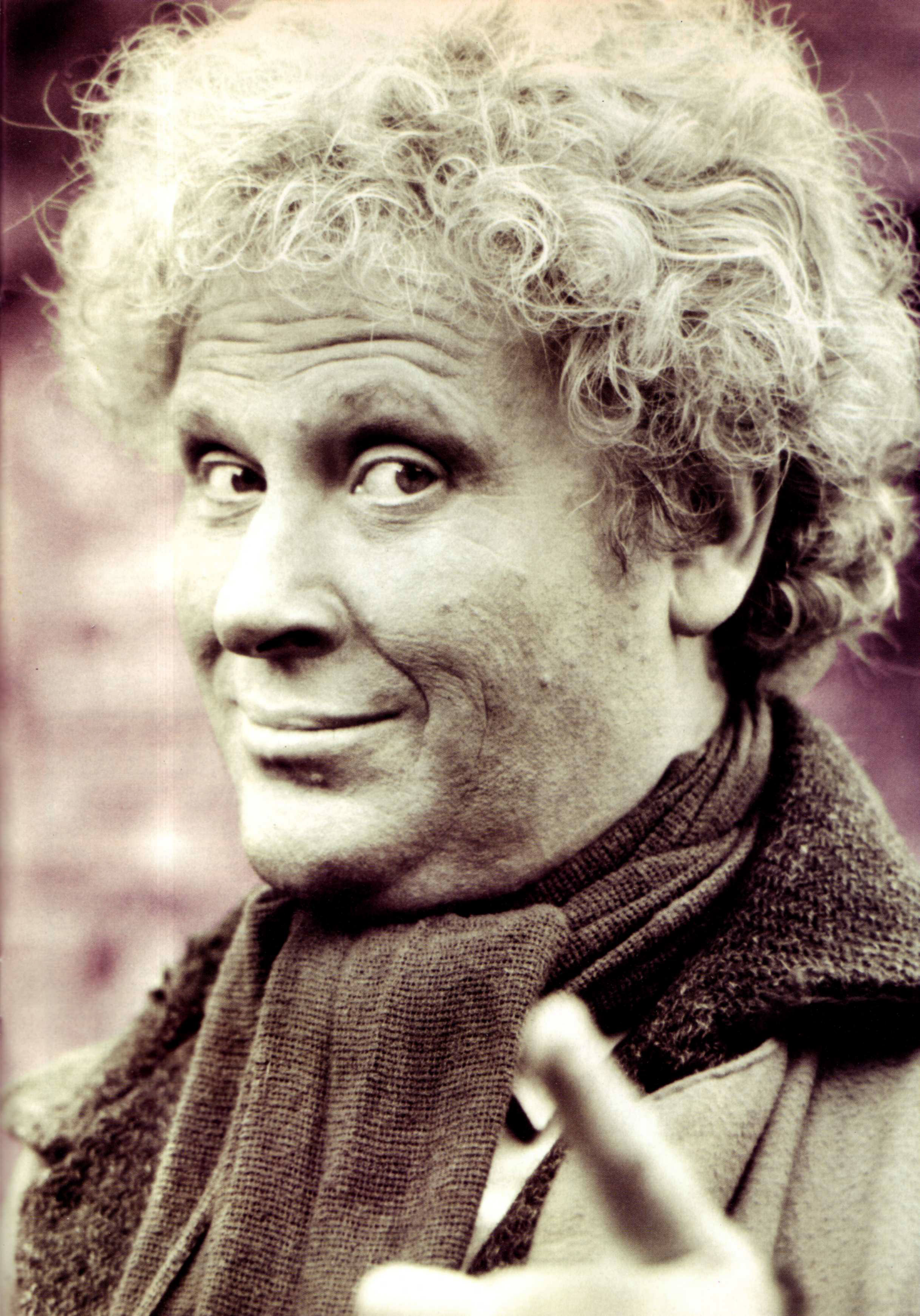
'DOCTOR WHO WAS LOOKED ON ALMOST AS A BBC DEPARTMENT IN ITSELF – IT WASN'T LIKE ANYTHING ELSE!'



The Rani (Kate O'Mara) inside her swish TARDIS

"The only problem I had with her was after the technical run on my very first episode. When everyone gathered for her comments she said, 'Well, I don't know what that was, darling, but it certainly wasn't *Angels*!' I remember thinking, 'Right, that's my career over and finished!' It was the strangest thing, because when we had coffee afterwards, it turned out there was simply a lot more medical detail and emotion in it than usual, and she actually did like it. I knew how much she valued my work as a director, but I can understand why a lot of actors in particular didn't like her."

Sarah moved to *Juliet Bravo* in 1982, working out of the same department as *Doctor Who*. "In Drama Series and Serials, *Doctor Who* was looked upon as a funny kind of one-off, almost a department on



Industrialist Lord Ravensworth (Terence Alexander)

Luke Ward (Gary Cady), shortly before becoming a tree

its own. It wasn't like anything else. You went through the door and anything could happen. I'd occasionally watched and loved the series, and I'd worked with enough actors to have heard all the wonderful stories. One actor on *Juliet Bravo* said he found himself at one point lying on the floor wrapped up in tin foil! Nobody took it deadly seriously, but they all put their heart and soul into it, and I thought it would be quite fun to do, though I didn't want to be sitting in the studio gallery on multi-camera the whole time.

"I bumped into John Nathan-Turner in the corridor one day, and I said, 'I'd love to do a *Doctor Who* for you, but only if it's on film and it's a good story.' Rather arrogant thing to say, wasn't it? I didn't want any of this tin foil in the studio, and I probably said that as well! John laughed – he was very good-natured. A couple of months later he sent me the script for *The Mark of the Rani*, asking if I fancied doing it, since it was mostly on film. Of course, I jumped at it."

The script presented more than its share of challenges. "I was thrilled with the script, but I couldn't believe it. My eyes must have popped out when I began to read. I can't remember all the little things, but I turned one page thinking, 'These people have just changed into trees.' I turned another page and they got blown up. Everything was like that. In all the work I'd done up until then, there might have been one thing like that at the climax. In *Doctor Who* it was happening every scene. I couldn't fathom how we were going to achieve it – certainly since, even in those days, budgets and schedules were getting tighter.

'I WAS THRILLED WITH THE SCRIPT, BUT I COULDN'T BELIEVE IT. MY EYES MUST HAVE POPPED OUT WHEN I BEGAN TO READ!'

"But it was fascinating, and I liked the unpredictability. The challenge was achieving it technically and making the audience feel like I did when I read it, and care about what was coming next. Pip and Jane Baker's script was, I think, very interesting because it dealt with quite deep issues of good and evil. The characters weren't just people covering you with ray guns, and the writers didn't ever talk down to the kids. Good drama for children is amongst the best around."

Sarah was allocated her crew, and set about organising the production. "I was very happy with the people I was given. I had a super costume designer called Dinah Collin. I thought she was rather grand. She had bright red hair and wore a lot of leather, and I think she'd done some quite interesting BBC dramas. She brought a very strong look to *Doctor Who*, and I know she enjoyed designing Kate O'Mara's costume. Paul Trerise was smashing as well. He created the period sets and the village, and the Rani's TARDIS with the embryo dinosaur things."

The story certainly looks like no expense has been spared. Was no expense spared? "Ah, well one of the secrets of that is knowing what you want and not spending money on things you don't need. That is very much the director's responsibility. One of the things you can do at an early stage is decide that there's not much point spending money on C, D, and E because they'll hardly be seen. You might see at scripting stage a scene which doesn't add much to the story and uses an extra location. With a little rejigging, you can chop it and spend more on the TARDIS set, for example. That way you're spending money where it shows, and it contributed a lot to the look of *The Mark of the Rani*."

Sarah found the producer immensely experienced and enthusiastic. "How John Nathan-Turner maintained that after five years I really don't know. It's terribly important for a director to have a producer they can work closely with, who they can trust and who trusts them. You are then going in the same direction. I knew John wanted me to do it, and I felt it very much part of my job to give him something which excited him, something better than he expected. When it came to the filming, he left me alone. I always kept him informed of what was going on, so he wasn't on the set every day asking why we were doing this and why we were doing that. My production manager had been doing *Doctor Who* for quite a while as well, so he was very good at guiding me."

Kate O'Mara was the story's major guest star, appearing as the Rani for the first time. "John Nathan-Turner had a thing called the 'star fund', and he always made sure we had plenty of money to get fairly big names to guest on the show. Once I'd read the Rani character, there was only one name which really occurred to me. I remember going to John and saying, 'Do you think we'd get Kate O'Mara?', and he said that was exactly who he wanted to ask as well. He thought big, which was marvellous. *Doctor Who* got bigger and bigger because of John – right from the very beginning he had the attitude that it deserved the best, and it showed.

"Kate was absolutely thrilled to be asked, and had a lovely time. I got on enormously well with her. You don't realise that somebody so glamorous and wonderful can be so funny. She has this image of being a man eater – which she probably is! – but she's also a woman's woman. She became a good friend, and we had chats about a lot of things. She threw herself into the part heart and soul – there were no tantrums, no difficulties. So often in this business people say to a director, 'Oh, you'll have a hard time working with so-and-so', but Kate was professional, and she appreciated knowing exactly what was required."

The Doctor (Colin Baker) and companion Peri (Nicola Bryant)

This new villain was paired with the perennial Master. Sarah struggled for a moment to find the right words to describe the Doctor's archnemesis. "People had said to me, 'Wait until you meet Anthony Ainley,' and when he came on in this black cloak, he did look more Kate O'Mara than Kate O'Mara! He was wonderfully professional. I remember one scene in which the Master had to fire at his pursuers through a gate, so he brings out his destroyer. The designer hadn't showed us how it worked, but Anthony seemed quite happy with it.

"Well, there was a moment's pause when he fired this thing, and then we all just fell about. I sank to my knees, I was laughing so much, and there were tears running down the cameraman's face. I couldn't even say cut. These things opened at the end and this little light bulb in a nest of lurid pink cotton wool came on. I've never seen anything like it in my life! All I could do was try to shoot it in a way that didn't have the audience in stitches. Poor Anthony was looking around saying, 'What are you all laughing at?'

"Of the rest of the cast, Gawn Grainger was a nice man. He's a writer as well, and a very good one. He took it very seriously. Terence Alexander I'd just seen in *Bergerac*, and he seemed just right for us. John and I were in absolute agreement over that as well. Gary Cady was suggested to us by his agent. I think he'd just won the Carleton Hobbs award for radio drama, and he was wonderful in *Brass*. We wound him up by telling him that the only way we could get the shot where he eats the worm was for him to do it for real! He was so good about that, but the poor guy was saying, 'I'll have to spit it out really quickly. I just can't swallow it.' We actually made up little bits of Blu-Tack."

'COLIN WORRIED, WITH SOME JUSTIFICATION, THAT HE DIDN'T HAVE THE EDGE OF SOME OF THE EARLIER DOCTORS'

Sarah felt a responsibility to the lead actor to make him look good and believable in what the script asked him to do. "As a director, my

58½ useful facts about . . .

THE RANI

The Rani is a female Time Lord who attended university on Gallifrey with the Doctor and the Master. She is the same age as the Doctor (953 by *Time and the Rani*). She seems to follow the feud between the Master and the Doctor but doesn't wish to get involved. They have each called her a genius, and both admire her – although the Doctor wishes she would use her powers for good.

The Time Lords exiled her from Gallifrey after an experiment went awry: she turned mice into monsters which ate the Lord President's cat – and then took a chunk out of *him*. She claims that her contempt for the Time Lords started long before she was exiled.

She is an excellent neurochemist, scientist and tactician, and an expert in Time Distortion. She's a master of disguise and mimicry, but can't quite get a handle on a Geordie accent.

She is completely bereft of morals (as the Doctor was fond of telling her at university) and her past is littered with the mutilated remains of her unethical experiments. She sees humans as merely walking heaps of chemicals.

She rules over some (un-named) aliens on the planet Miasimia Goria whose awareness she is attempting to heighten, with the side-effect of lowering their ability to sleep. Thus she makes a trip to Earth to extract a valuable chemical from some Luddites.

She has also visited Earth may times over the centuries, calling in at the Cretaceous period, the Trojan War, the Dark Ages, the American War of Independence, the dawn of the Industrial Revolution and Albert Square in 1993.

Her TARDIS is linked to a Stattenheim remote control, much to the envy of the Doctor and the Master. It never actually blends in with its surroundings and she constantly redecorates the interior.

She specialises in overblown booby-traps, using her chunky utility bracelet to control them. This also doubles as as a communications device and pill dispensary.

Inquests bore her.

She seems to have a fascination with creepy-crawlies (maggots and killer bugs are her speciality).

The Rani never does anything without a good reason. Except in *Dimensions in Time*, when her plot for revenge seems a bit stupid.

She is fascinated with manipulating time in order to tidy it up a bit. In *Time and the Rani* her plan is to create a Time Manipulator from Helium 2 and Strange Matter to introduce order to the chaos of creation. In *Dimensions in Time* she is attempting to transfer a giant Time Tunnel to the Greenwich meridian which, combined with her menagerie of every creature in the cosmos, will enable her to control evolution. Apparently.

After her meeting with the Doctor she seemed to lose her dismissive attitude towards companions, firstly taking in a bunch of hairy Tetraps and later a fetching young man to shout at.

She likes dinosaurs, feeling their potential was never fully realised, despite a Tyrannosaurus embryo attempting to eat her in *Mark of the Rani*.

She's an expert in popular Earth sayings and proverbs for some reason.

She is easily overpowered by gently pushing her out of the way.

She was last seen sucked into her own time trap – hoist by her own petard(is)?

Clayton Hickman

Peri watches in horror as the Doctor gets coked up

input into the character of the Doctor was the smallest part of the job, but Colin Baker was so pleasant, and such a nice man to work with. He really enjoyed it. He worried, possibly with some justification, that he didn't have the edge some of the earlier Doctors had. It's the same with the actors who've played James Bond. I think Pierce Brosnan is wonderful, and *GoldenEye* is the best-directed Bond film there's ever been, but a lot of people say Brosnan doesn't have the edge. Colin's Doctor was the same. I didn't feel able to judge, really."

Thanks to a BBC scheduling error, *The Mark of the Rani* enjoyed two weeks of location filming, mostly at Blists Hill Open Air Museum in Shropshire. "It was a nice location because it was very contained. They closed it, or at least the areas in which we were working, for the duration of the shoot. It also helped psychologically having some of the infrastructure already there. People forget that the film-makers have to believe in it as well, and it helped us not turning round and seeing a tower block behind us when we were trying to create a little village."

> 'KATE O'MARA HAS THIS IMAGE OF BEING A MAN-EATER – WHICH SHE PROBABLY IS! – BUT SHE'S A WOMAN'S WOMAN. SHE BECAME A GOOD FRIEND'

The epic cliffhanger, with the Doctor strapped to a trolley hurtling towards the mine shaft, was the biggest headache of the story. "That was terribly hard to do. We had endless production meetings about it. We had to add the pit head wheel to the mine shaft, and we didn't have enough track, so we had to shoot it from a lot of different angles to build up the sequence and make it seem long enough. We even bolted a camera to the side of the trolley."

Rain also played havoc with the last two days' filming. "We came back without the complete story, because we hadn't done the bits with the Doctor being carried through the woods. We had to do a remount, and all the people and equipment had to be brought back because the sequence involved special effects. It was also the end of the summer, so the leaves were starting to turn. We couldn't travel all the way back to the museum, so Pip and Jane told me there was a big bit of wood near where they lived. We were desperate to get in there so the trees still looked thick enough, like the wood at Ironbridge Gorge had, and we graded the film to make it a little darker as well. I think it worked all right, but that was the biggest headache we had. I'd forgotten that – you tend to blank out awful things like that."

Shortly after the transmission of *The Mark of the Rani*, *Doctor Who* was put on an 18-month hiatus by Michael Grade. Sarah's thoughts on this are interesting. "I think that everybody felt the series was being made a scapegoat. It was tremendously unfair. I wondered at the time if one of the things they objected to was the slightly camp element. When handled well it gives a low-budget programme something that can really help it work, but I think there were one or two later ones that were thought sadistic and not very pleasant. Those elements have always been there in *Doctor Who*, but how you handle them is absolutely crucial.

"Similarly, I did a *Taggart* in 1992 which was somehow reminiscent of *Hansel and Gretel*. It was very dodgy, and we knew that if we put a foot wrong, it could degenerate into something unpleasant. If you made it too real, it became sleazy or frightening, but if you put it in a context of something strange and weird, you could get away with it. This is just my theory, but some of the *Doctor Whos* which came to the attention of the BBC bosses may not have been set in enough of a fantasy context to take the sting out of them."

The Rani disguised as a bath-house crone

Sarah was sadly unavailable to return to the series over the next four years. "I kept saying to John, 'Have you got another nice *Doctor Who* for me?' He always said he would like me to do another, but I was never free. I immediately went off to do a year-and-a-half on *Howard's Way*, and as I was working in the same corridor as John, he would have known I was committed to that. I then moved to Scotland and started working for Central. I did *Boon* for two years, and then *The Zero Option*, so I fell completely out of touch with the BBC. I did the first year of *Capital City*, three episodes of *Sherlock Holmes*, and *Doctor Finlay*. Recently there was *The Cater Street Hangman* for Yorkshire. I'd love to do a *Doctor Who* movie now. There is little else around that has that kind of energy."

Looking back over a very busy career, is Sarah Hellings happy with her only *Doctor Who* story? "Yes. I think so. There are always bits you look at and want to do again, but considering the ambitious nature of the script, and the historical and effects requirements, I think everybody did a good job. It was tremendous fun, much more so than anything I'd done for a long time. It's been years, and now that I've been talking to you, I would like to go and watch *The Mark of the Rani* again!" DWM

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It's the end, but . . .

by **The Watcher**

"Doctor Who is required." Four chilling words which, according to the adamantine gestalt that is fan opinion, will forever degrade the credibility of a particular 1966 four-parter. However good the rest of *The War Machines* may or may not be, the story remains blighted by one drastic flaw. As any fool knows, he's not called 'Doctor Who'! D'oh!

Well, I'm sorry, but he is actually. It says so in *The War Machines*.

I'll let you into a secret here. It's the remit of this new column to be just a bit mischievous, a bit revisionist, a bit naughty – if not to slay *Doctor Who*'s sacred cows, then at least to give them a strenuous milking until they moo for mercy. But on today's chosen theme, the evidence doesn't need much massaging. It's an open-and-shut case.

I daresay David Whitaker or CE 'Bunny' Webber or someone along those lines probably wrote a memo in 1963 establishing that the character's name was not 'Doctor Who'. That's fine and dandy, but I'm talking about what's actually been said on screen and in print in real, proper, finished *Doctor Who* over the ensuing 36 years. All those memos and first drafts and writers' guides offer a fascinating and valuable insight into *Doctor Who*'s early years, but the disturbing tendency to assume that they're somehow more authentic than the completed programme is just silly.

When you strip away the preconceptions and look at the actual evidence, it was only around the time of Tom Baker's departure that fans and production teams alike began fiercely insisting that the name of the show's hero was 'the Doctor' and not 'Doctor Who'. Interestingly, it was around the same time that fandom's collective memory perpetrated the myth that the Third Doctor's catchphrase was 'reverse the polarity of the neutron flow', a fraudulent shibboleth that appears a whopping three times during the Davison era – under the pretence of being a nostalgic in-joke – against its one solitary occurrence in the five Pertwee seasons.

Similarly, right up until *Logopolis* the show's lead character was called "Doctor Who" (and/or "Dr Who", if we're going to be pedantic) in the closing credits of every single episode. With the exception of a few die-hards like ourselves, the many millions who are aware of the programme's existence have always referred to him as "Doctor Who" – be they newsreaders, *Blue Peter* presenters, or the bloke in the pub who always remembers the one with the green maggots.

Now, I'm not saying that majority opinion makes something right. Perish the thought – if it did, I'd be mistaken in my belief that Steve Coogan's Tony Ferrino character was funny. But this is different; it's with good reason that millions of plebs have elected to call our hero 'Doctor Who'. Quite simply, there's a huge body of evidence to support it, and none whatsoever to the contrary.

How we scoff with derision as Peter Cushing's film incarnation introduces himself as "Doctor Who". How we hoot and snort with innate superiority as the character is systematically labelled "Doctor Who" in annuals, Dalek books, rare 1960s EP records, and classy novelisations by Bill Strutton and Malcolm Hulke. And, of course, he's called "Doctor Who" by continuity announcers the world over. You know the sort of thing: "Join Doctor Who tonight as he touches down on the mysterious planet of Chloris!"

We can pass lightly over all those hilarious moments when characters arch a quizzical eyebrow and say, "Doctor who?", but less easily dismissed is the scene in *The Underwater Menace* where he signs a note "Doctor W". You can't just *ignore* something like that, any more than you can square your UNIT chronology by wilfully pretending Sarah Jane is 'rounding up' when she says, "I'm from 1980." In *The Highlanders* and *The Dæmons* the Doctor adopts aliases ('Dr Von Wer' and 'Quiquaequod') which mean 'Who' in other languages. Bessie's number-plate is WHO 1. There's an episode of *The Chase* titled *The Death Of Doctor Who*, which makes no sense whatsoever if 'Doctor Who' is merely the name of the programme (unless the title is some kind of metatextual claim that the show itself will be doomed if it carries on turning out episodes as dire as this one).

None of this is conclusive, I grant you, but rolled up together it amounts to a pretty convincing landslide in the prosecution's favour. Particularly when you hear the case for the defence, because here's the crunch. Where exactly, apart from on a yellowing memo in a dusty filing cabinet somewhere, does it say that he's *not* called 'Doctor Who'? There isn't a single shred of evidence.

If it really is just a mass hallucination, we've enthusiastically conspired to perpetuate it. Eager to erect an edifice of occulted mythology around our favourite programme, we use pedantic little points like this to shore up our specialist knowledge of something we seek to understand better than the bloke in the pub with his maggots. It's one of those quirky little did-you-knows, like the ones about the non-existence of 'Beam me up, Scotty' or 'Elementary, my dear Watson', which enable us to perceive ourselves as masters of our chosen subject.

And it's harmless enough. It doesn't matter. Except that it's rather grotesque to dismiss *The War Machines* because of one line, or to carp knowingly about the fact that Gerry Davis and Innes Lloyd somehow didn't 'understand' *Doctor Who*. How dare we say such a thing? They made the programme, for goodness' sake. We only watch it. It's a bit perverse to start rubbishing episodes because they contradict a set of arbitrary parameters that only exist in a few reference books we wrote ourselves. You might as well say Shakespeare didn't understand Shakespearean drama.

I saw *The War Machines* again just recently, and was struck by the fact that it offers the only substantial proof we have that the hero of TV's *Doctor Who* has a name. His name, as the know-it-all WOTAN and Professor Brett clearly inform us, is "Doctor Who". DWM

How we scoff with derision as Peter Cushing's film incarnation introduces himself as 'Doctor Who'

The Final Test

A regular feature of this page is going to be a quiz that's more lateral than literal. No prizes, it's just for fun. Answers next issue.

What connects:

1. *Day of the Daleks*, *The Brain of Morbius*, *The Deadly Assassin* and *The Leisure Hive*?
2. Thalia, Edward Masters MP, the Dona Arana, Tom Campbell, Ponti and Henry Tobias?
3. *The Daleks*, *Inferno* and *Invasion*?
4. Bret Vyon, Lt Andrews, Morton Dill and a Yeti?
5. *Planet of Evil* Part Two, *Genesis of the Daleks* Part Two and *Revelation of the Daleks* Part Two?
6. A robot who came back from the dead, the Federator's son [pictured] – and one half of an unlikely pair of grocers?

COMING NEXT ISSUE!

'You wouldn't want *that* served up with onions!'

Prising open the coffin lid to pick over the bones of *Doctor Who*'s Gothic horrors, DWM asks just why all things grisly, ghastly and ghoulish dominate the list of everyone's favourite adventures . . .

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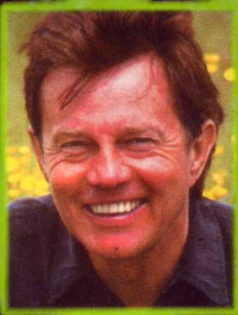

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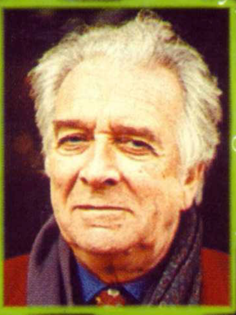

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